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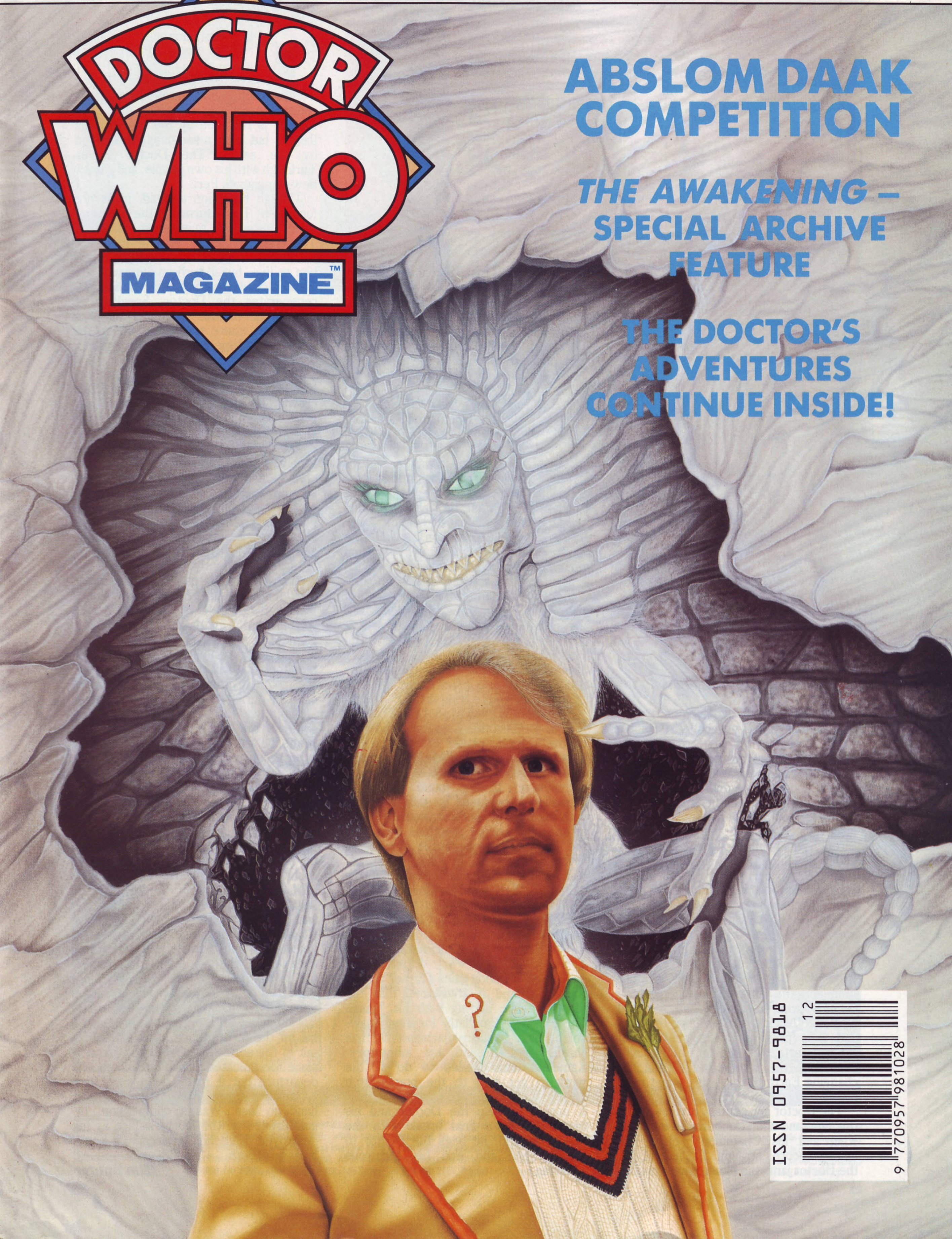
DOCTOR WHO MAGAZINE™

ABSLOM DAAK COMPETITION

THE AWAKENING – SPECIAL ARCHIVE FEATURE

THE DOCTOR'S ADVENTURES CONTINUE INSIDE!



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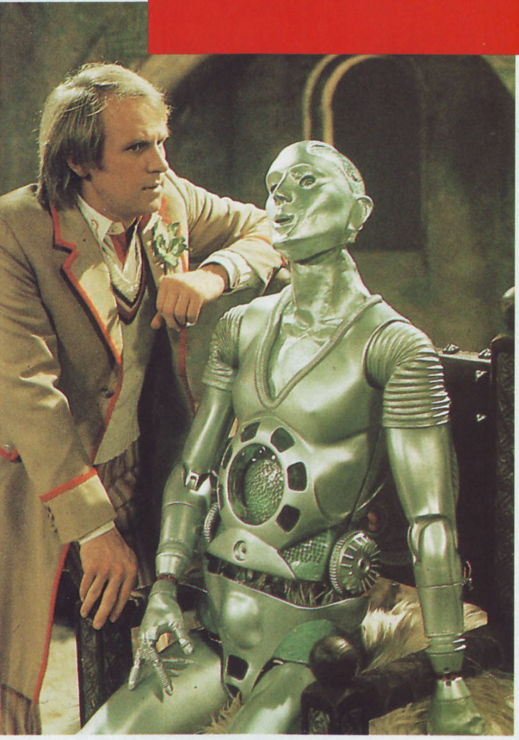
Travelling Companions



Banished by the Doctor to the inhospitable planet of Xeriphas after trying to harness the Xeraphin as a new energy source for his TARDIS the Master is furious. He plans escape and revenge and somewhere on this ravaged planet he finds Kamelion, a left-over tool of early invaders. He discovers Kamelion can change form through psychokinesis, channelled from a highly developed mind such as his, and that the robot is totally obedient and subservient to such a mind. Seeing great potential in this the Master claims Kamelion for his own, and promptly uses it to escape Xeriphas.

The first we hear of this Master and Servant scenario in action is in England, 1215AD, with Kamelion posing as King John and the Master disguised as Sir Gilles Estram, the King's Champion. The plan is to blacken the name of the King and thus prevent the signing of the Magna Carta, the Master thus gaining control of the throne of England and changing Earth history, the planet most favoured by the Doctor.

The Doctor accidentally arrives just at this time and unmasks both the imposter King and his Champion, setting the history records straight. In the process, the Doctor jams the dimension circuits of the Master's TARDIS, and sends him perpetually off course. He takes Kamelion on board his own TARDIS, much to Tegan's dismay, Turlough's indifference, and Kamelion's impassive smugness. Perhaps this robot knows something the Doctor doesn't.

> *"It's a long story that appears to have begun on Xeriphas."*
> *"And who knows when it will end?"*
> The Doctor and Kamelion,
> *The King's Demons*

The Master's imposed wanderings are cut short however by a summons from the High Council of Gallifrey. He is sent into the Death Zone on Gallifrey to find the Doctor, but almost finds immortality in stone instead. Rassilon himself sets him free, proclaiming that his sins will find their punishment in due time.

Kamelion meanwhile settles into the TARDIS so well that nothing is seen of the robot for some time. He is scheduled for an appearance during the Doctor's visit to an Earth village called Little Hodcombe in 1984, but he never appears. It seems he is forgotten until the robot is once again linked to the Master's mind, and he begins lying to the Doctor.

The robot is used to pilot the TARDIS first to the beautiful Lanzarote and then to the volcanic planet of Sarn so the Master can link his TARDIS with the Doctor's, also making use of the healing numismaton flames found on Sarn. Kamelion is confused by this re-linking with the Master, and responds to Peri's strong but random emotions by taking the form of her stepfather, Professor Howard Foster. In his confusion, Kamelion alternates between the forms of Foster, himself and his Master.

> *"You really are some kind of robot?"*
> *"I am Kamelion . . . Was Kamelion. But I must help you."*
> Peri and Kamelion,
> *Planet of Fire*

The Master soon gains a firmer grip on Kamelion, and it transpires that the Master, while playing with his Tissue Compression Eliminator for more malevolent machiavellian machinations, has shrunk himself and his laboratory. Kamelion was needed to do all the work to get him to the numismaton flames. Kamelion, even though unstable, is unable to help the Doctor and his friends. After a final break with the Master's mind, he begs the Doctor to destroy him and end his torturous suffering.

> *"Kamelion . . . sorry . . . no good."*
> *"I'm sorry, too."*
> *"Destory me, please!"*
> Kamelion and the Doctor,
> *Planet of Fire*

The Doctor uses the Master's Tissue Compression Eliminator and Kamelion is reduced to a twisted silver doll. The Master is restored by the numismaton flames, but is then seemingly destroyed by the same. The Doctor leaves Turlough with his own people, and gains a new companion, Peri.

Though Kamelion is dead, he is not forgotten. He returns to the Doctor's mind as he lies dying from Spectrox Toxaemia. With the rest of the Fifth Doctor's companions, Kamelion urges him to live, but it is the memory of the Master goading and gloating that finally regenerates the Doctor. Speaking of whom, the Master somehow survives and causes more trouble for the Sixth Doctor on Nineteenth Century Earth with a new ally, the ruthless Rani.

No one was really sure what to think of Kamelion when he joined the TARDIS crew. The idea of Kamelion itself had great potential – a robot that could change into any shape wished by the operator – but it never proved practical. Involving Kamelion in every subsequent story would have been technically very complicated, and also taxing for the script writers to do his character justice. (Like K9 before him, Kamelion did have a character: a smug, almost insolent automaton with a touch of amorality).

More importantly perhaps were the technical problems. Programming proved a real task in *The King's Demons*, Kamelion's first story. Gerald Flood, who played King John, also provided Kamelion's voice, and he had to pre-record all the dialogue on tape first. It then took quite a long time to programme the robot to move in time with its dialogue during rehearsals but once in the studio, it was discovered that the pace of some of the scenes had changed, and Kamelion was out of synch with the other actors.

This, and various other technical problems led to the decision to write Kamelion out of the series almost as soon as he had been written in. The computer specialist who had done all of Kamelion's programming had died in an accident, and no one knew exactly how to operate the robot properly. Thus, his second appearance in *Planet of Fire* was also his last. A scene with Kamelion, the Doctor and Tegan was recorded for *The Awakening* with Mark Strickson doing a voiceover, but because the story ran over length, the scene had to be edited out.

Planet of Fire was a very intricate story, as it had to explain and write Turlough out, introduce Peri, seemingly kill off the Master, and write Kamelion out of the series. In doing so, it did not place too much emphasis on Kamelion's departure but it made quite sure that Kamelion had gone – and by the Doctor's hand no less. Was it compassion, or indifference on the Doctor's face as he destroyed Kamelion? Perhaps a combination of both.

Tim Hunter

"When you get back home, you'll be heroes. But don't glamorise your adventures. Don't make them think war is an exciting game. Tell them about the fear and the danger. About the friends who won't be coming back..."

The Doctor to Taron,
Planet of the Daleks

In January this year, the British Government announced the new licence fee for the BBC, which was set at a level below the current inflation rate and is a very regrettable blow to the company's plans for its future programming. The Corporation will now have to go back to its books and again look at more ways to cut costs, more ways to make money and yet still maintain the same quality programming standards to which we are accustomed.

What this means for the fate of *Doctor Who* is currently unknown but we stand by past comments that the series is still one that can provide both good solid entertainment and a reasonable profit to boot. Its own track record proves this. So let's stop wasting time and get *Doctor Who* back into production, shall we? A new series is eagerly waited and *long* long overdue!

And as if you needed confirmation of the demand for the show, the BBC themselves contacted ***Doctor Who* Magazine** in January, to help provide contacts for a planned afternoon tv feature on "Programmes the general public would like to see back on television". Guess which show was top of their list...

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Kate O'Mara as the Rani. Photo © BBC **6**
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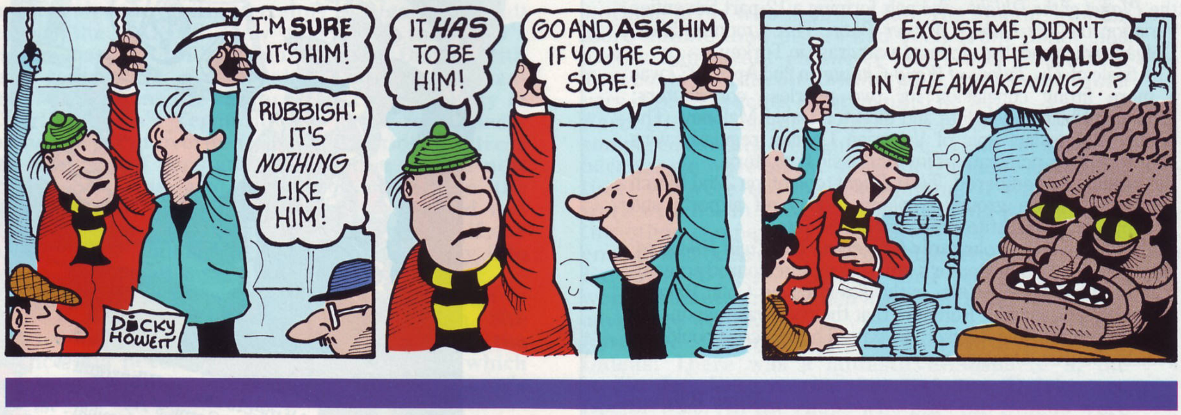
Senior Editor: **John Freeman**
Design: **Gary Gilbert**
The Giant: **Dan Abnett**
Promotion: **Jane Sumner**
Production: **Mark Irvine**
Advertising: **Jane Smale**
Adviser: **John Nathan-Turner**
Excelsior: **Stan Lee**
Managing Director: **Vincent Conran**

Feature writers this issue: Tim Hunter, Paul Smith, Mark Wyman, John Freeman, Mark Gasper, Dallas Jones, Mark Duncan, Dominic May, Andrew Pixley, David Richardson, John Nathan-Turner, Martin Day, Gary Russell, David Richardson, Brian Robb and David Howe.

Thanks this issue to: John Gorman, Phillip Newman, Barry Newbery, Eric Pringle, and the *Radio Times*.

One the cover: The Fifth Doctor and the Malus. Art by **Peter Wallbank**.

Doctor Who? by Tim Quinn and Dicky Howett


I'M SURE IT'S HIM!
RUBBISH! IT'S NOTHING LIKE HIM!
IT HAS TO BE HIM!
GO AND ASK HIM IF YOU'RE SO SURE!
EXCUSE ME, DIDN'T YOU PLAY THE MALUS IN 'THE AWAKENING'..?
DICKY HOWETT

ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

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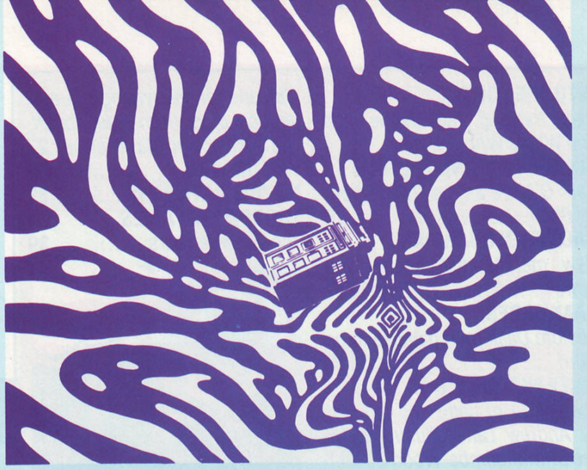


INTO THE VORTEX

That Was The *Who* That Was . . .

The earliest of seventeen stories to premiere during this issue's four weeks was the multi-terrain quest for *The Keys of Marinus*, which took us into the Voord-ex on 11th April 1964. Terry Nation's semi-sumbersible rubbermen inexplicably failed to repeat his Daleks' impact, despite wide press coverage. The first TARDIS materialisation *out* of the vortex came here, as a model effect that is!

On 2nd April 1966 viewers first visited *The Celestial Toyroom*. Guest star Michael Gough was due to recreate the bejewelled Toymaker in Blackpool for Season Twenty-Three, the setting for ex-producer Graham Williams' *Nightmare Fair*. Both comebacks proved abortive when the April 1985 production was cancelled.

The Doctor's debut in a titles sequence on 8th April 1967 preceded, with dazzling inaccuracy, *The Faceless Ones*, co-writer Malcolm Hulke's first *Who* credit giving little foretaste of his excellent Seventies monster stories, and echoing his First Season commission *The Hidden Planet* (adandoned after first outbreak of Dalekmania). Gatwick - for its day, a glamorous location by *Who* standards - ironically formed the embarkation point for the series' Mediterranean locations of the Eighties.

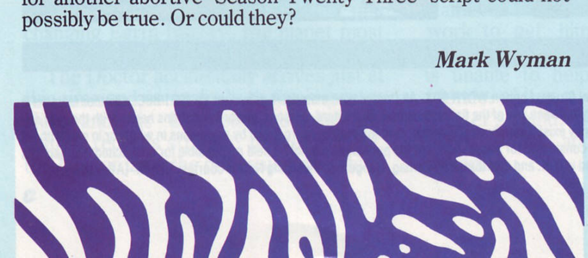
Frontier in Space's finale on 31st March 1973 proved to be an inconclusive farewell to Roger Delgado's immensely popular Master, left with Ogrons for company as the focus shifted to the *Planet of the Daleks* - the pair forming a 12-part Seventies variation on *The Daleks' Master Plan*. Three months later, Delgado was dead, the victim of a car crash in Turkey.

The finale of *The Talons of Weng-Chiang* on 2nd April 1977 was a more fitting conclusion for two peerless contributors; producer Philip Hinchcliffe and director David Maloney. The doubly-'Holmesian' epic of Victorian London regularly wins long-term fans' nominations for *the* classic *Who* story.

Less fondly-remembered, *Time-Flight* took off on 22nd March 1982, with more ground-breaking footage of airports and Concorde . . . and little money for studio sets.

Anther story often voluntarily forgotten, *The Twin Dilemma,* introduced the Sixth Doctor's amazing multi-coloured scream-coat on 22nd March 1984, aptly externalising Colin Baker's ever-changing moods. Rumours that the coat was responsible for another abortive 'Season Twenty-Three' script could not possibly be true. Or could they?

Mark Wyman



MAGAZINE SPECIALS

A joint query from Andrew Boswell of London and E. Bernhard Warg of Philipsburg who both want a list of Marvel specials issued. Anyway, here we go. . .

***Doctor Who Summer Special* published June 1980, 40p.**

***The Very Best of Doctor Who – A Marvel Summer Special,* published June 1981, 45p.**

***Doctor Who – A Marvel Winter Special,* published December 1981, 45p.**

***Doctor Who Summer Special,* published June 1982, 55p.**

***Doctor Who Winter Special,* published December 1982, 60p.**

***Doctor Who – A Summer Special,* published June 1983, 60p.**

***Doctor Who Winter Special 1983/84,* published December 1983, 95p.**

***Doctor Who Summer Special,* published May 1984, 95p.**

***Doctor Who Winter Special,* published December 1984, 95p.**

***Doctor Who 1985 Summer Special Classic,* published June 1985, £1.20.**

***The Doctor Who Winter Special,* published November 1985, £1.**

***Doctor Who Magazine Summer Special,* published June 1986, £1.**

***Doctor Who Magazine Winter Special,* published November 1986, £1.10.**

***Doctor Who Collected Comics,* published November 1986, £1.75.**

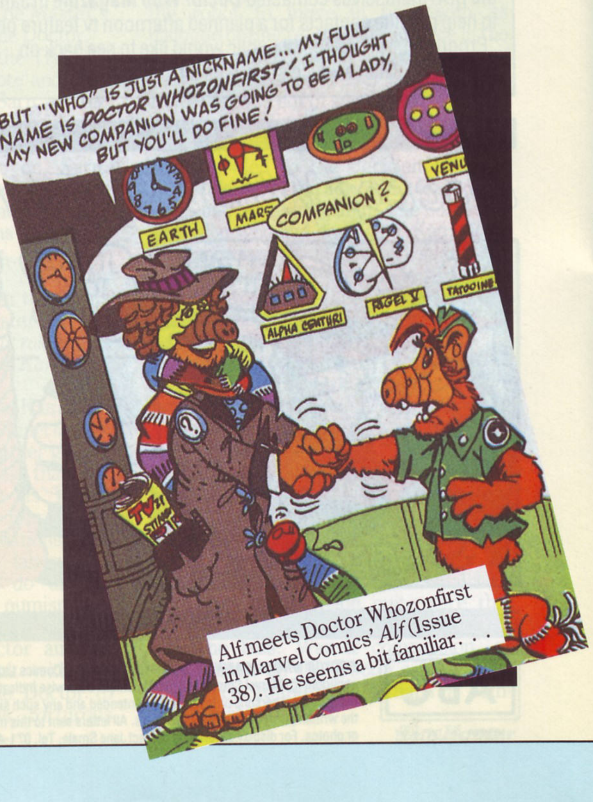
***Doctor Who Magazine Autumn Special,* published September 1987, £1.95.**

***Doctor Who 25th Anniversary Special,* published November 1988, £2.25.**

***Doctor Who – Voyager,* published May 1989, £4.95.**

***Doctor Who Magazine 1979-1989,* published October 1989, £2.50.**

***Abslom Daak – Dalek Killer,* published April 1990, £5.95.**


BUT "WHO" IS JUST A NICKNAME... MY FULL NAME IS DOCTOR WHOZONFIRST! I THOUGHT MY NEW COMPANION WAS GOING TO BE A LADY, BUT YOU'LL DO FINE!
COMPANION?
EARTH
MARS
VENU
ALPHA CENTHRI
RIGEL V
TATOOINE

Alf meets Doctor Whozonfirst in Marvel Comics' *Alf* (Issue 38). He seems a bit familiar. . .

Who's who

JANET FIELDING

Character: Tegan Jovanka.
Years: 1981/1984 *Logopolis* to *Resurrection of the Daleks.*

The Doctor's first Australian companion, Tegan Jovanka was voted *DWM* readers third favourite companion in 1988. The headstrong and highly-strung Air Australia stewardess who stumbled into the TARDIS in *Logopolis* was originally intended to remain for only three stories. However on Tom Baker's departure as the fourth Doctor, Producer John Nathan-Turner chose to keep Tegan on with Nyssa of Traken and the Alzarian Adric at least until the end of Season Nineteen to support the new Doctor.

Janet Fielding, who portrayed Tegan for three years, was chosen from over one hundred actresses. She was originally rejected for the role by John Nathan-Turner, but he agreed to see her after a friend of Janet's at the Actor's Alliance had sent a letter which, Janet remembers said, "You want a bossy Australian? They don't come any bossier than this!"

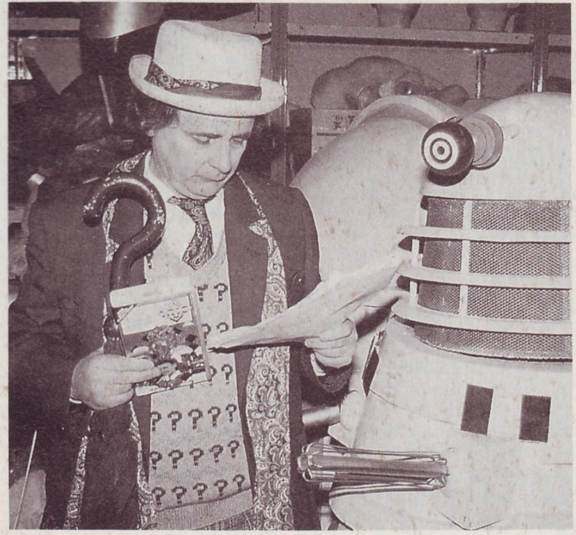
Tegan proved to be the most popular companion since Sarah-Jane Smith. Certainly in Tegan's first full season, the TARDIS crew resembled the show's original cast in 1963, combining the Doctor with three contrasting, occasionally conflicting companions. Janet likens the character of Tegan to Lucy in "Charlie Brown". Tegan did not suffer fools gladly and her frequent over-reaction in situations of stress was a source of constant exasperation for the new Doctor. She was also a superb contrast to the intelligent and reserved Nyssa, loud-mouthed and easily angered. "Tegan's philosophy was that if she got angry she could somehow beat the enemy into submission", Janet says.

Tegan chose to leave the Doctor and Turlough in 1984 London after the failed Dalek invasion. She departed in a break in tradition, disgusted at the violence and needless death and destruction which was seemingly an integral part of the Doctor's travels.

After leaving *Doctor Who* Janet continued her television work with appearances in *Minder, Murphy's Mob, Hold the Back Page* and *Blind Justice.* Janet has also appeared in *Macbeth, Modigliani* and several pantomimes. She is now appearing in *The Satellite Shop,* selling goods from the tv phone-in catalogue on the movie channel of Sky Television. She returned as Tegan briefly in 1985, opposite Colin Baker's Doctor, to fend off a pair of far from deadly Sontarans in a special "Fix-It" for youngster Gareth Jenkins in *Jim'll Fix It.*

Favourite Story: "Kinda and *Snakedance.* The whole concept behind those stories was interesting and contained some nice subtle stuff. It was nice to have a major role in those stories and not to be (like most of the Doctor's companions) feeding lines to the Doctor. I felt as though I was giving a genuine performance rather than playing off Peter Davison. *The Five Doctors* was also a lovely story and I loved doing the Charleston in *Black Orchid.*"
Least Favourite Story: "Stories like *Logopolis* and *Four to Doomsday* were very difficult because I was finding my feet in the part and it is difficult to enjoy any job while you are doing that. My first stories were consequently very taxing."
Favourite Doctor: "Peter Davison. Peter was a lovely actor to work with. He is a very considerate, hard working actor who is full of fun. His Doctor was far more fallible than others had been. Tom Baker had a very flamboyant character and I was aware that Tom could be difficult to work with, but I found him a very inventive actor, right up until he left."
Favourite Assistant: "Apart from Tegan? I get compared to Lis (Sladen) a lot. That is probably because we were on the show for a similar amount of time, we were the longest running. It was nice to work with her in *The Five Doctors* along with some of the other companions. I think we all felt that not enough had been done with our characters.
Favourite Writer: I thought Eric Saward's scripts were brilliant. Eric is such a good straight action and adventure writer.
Favourite Enemy: "John Nathan-Turner and the Daleks! There was a fantastic atmosphere in the studio for *Resurrection* because the Daleks are *Doctor Who.* All the chaps who play the Daleks were always misbehaving in rehearsal, they were such jokers!"

Gallifrey Guardian



Sylvester McCoy on location in North Action, London, for the Era Tapes release.

FENRIC STORMS THE CHARTS

***The Curse of Fenric* BBC Video sold 12, 200 units in the first two weeks of release in February, making it the fastest selling *Doctor Who* tape since the range began. Storming into the Top Ten of various Video Charts, closely followed by *The Krotons*, BBC Video were reportedly 'amazed" at the initial high sales, which bode well for releases of more recent stories in 1992.**

The first two 'Era Tapes' also went into production in February, with Sylvester McCoy and Jon Pertwee providing links for the Hartnell and Troughton tapes respectively. Location recording on 12th February included the *Doctor Who* costume store in North Acton, BBC Lime Grove studios (where many Troughton stories were recorded) and BBC Televsion Centre. John Nathan-Turner directed the links, aided by many crew who have worked previously on *Doctor Who*. Lorne Martin, who runs the *Doctor Who* Longleat exhibition, was on hand to co-ordinate the use of special props, including a Yeti for a link introducing *The Abominable Snowmen: 2*, one of the single episodes from Missing Stories which will appear on the Troughton tape.

Although the Pertwee Era Tape has been dropped from the June schedule, it is still going into production. Like the first two 'videomentaries', it's planned it will include rare footage from the series (some of it unscreened) as well as examples of stories that are currently not complete in a format suitable for video release. Jon Pertwee will of course be introducing his own Era!

The episodes from incomplete stories selected for the Hartnell Era tape are the untransmitted pilot episode, which features material changed before recording of the final version of *An Unearthly Child*; *The Wheel of Fortune*, episode three of the historical adventure *The Crusades* by David Whitaker, which features Julian Glover as Richard the Lionheart; and *The Final Test*, the final episode of *The Celestial Toymaker*.

On the Troughton tape, the full episodes selected are *The Abominable Snowmen: 2*, *The Enemy of the World: 3* (in which Patrick Troughton plays a dual role as both the Second Doctor and the dictator, Salamander: and *The Space Pirates: 2*.

The video will also feature the regeneration sequence from *The Tenth Planet: 4*, currently all that is known to exist from that missing episode.

The change from Pertwee to Troughton Era tape release for June followed discussion on the series at BBC Video, after the full extent of *Doctor Who* material in the BBC Archives was assessed (see last issue). Jon Pertwee's era suffers not from missing episodes as such but because certain stories are only intact as black and white film recordings or in formats unsuitable for UK transmission. However, where possible, the BBC Archive is continuing with a policy of converting material they do hold to a format that can be transmitted in colour (or released onto video).

Commenting on the way the range was shaping up, John Nathan-Turner explained the Jon Pertwee Era Tape was still going ahead and a wide variety of material was under consideration for inclusion.

The release date for the Hartnell and Troughton Era Tapes is still scheduled for 3rd June.

FANS MAINTAIN PRESSURE FOR DECISION ON SHOW'S FUTURE

Although flooded with letters of support for *Doctor Who*, the series remains in exasperating limbo, although BBC television continue to express support for the series' future. A firm announcement on the show's future format and possible independent production is still anxiously awaited and fan organisations worldwide have urged the show's followers not to falter in their pressure on the Corporation for a more detailed plans on when production will recommence. Reports from within the BBC indicate that ten series are under consideration for 1992 production and *Doctor Who* is not one of them.

In recent a letter to one supporter, Peter Cregeen, Head of BBC Drama Series, commented on the show. "It's been a highly successful series in the past and we are considering how it should be made in the future, so that it retains its popularity." Speaking at the recent DWAS-organised *Wolf-Time* convention, Sylvester McCoy said he felt sure the series would return but he would no longer be the Doctor when it did.

Letters are acknowledged as the best campaign 'weapon' and the 'Send the BBC a Cheque for *Doctor Who*' campaign (see **Issue 170**) has been gaining momentum, after wide promotion in fanzines in both Britain, the United States and Australasia. According to *The Daily Mail* in February, the BBC have received cheques totalling £7,500 so far made payable to *Doctor Who* from supportive viewers of the show. The Midlands-based *Who*natics – one of the fastest growing fan groups in Britain – have joined forces with the *Doctor Who* Appreciation Society to present a petition for the series' return.

The BBC have acknowledged the groundswell of support for the series, but the low licence fee rise and calls for expenditure cutbacks mean the corporation is being very careful about all its forward planning for the Nineties. *Doctor Who* does still seem to be part of that programming but what form the series will take when it returns remains unknown.

One rumour circulating in fan circles maintains that an independent company has already optioned the series, but is waiting for the film contract to lapse (which will happen, it has been claimed, in the next two months). Rather than see the effect of a big budget tv series affected by the film's release – the film's story still a big unknown in terms of both quality and affect on the market – the unnamed company will apparently bid for the film rights in addition to taking on production of the tv series. **DWM** stresses that this story remains a rumour and we have been unable to trace its origin at time of going to press.

Licence Fee report, next page

BSKYB – WILL THE DOCTOR RETURN?

British Satellite Broadcasting dish owners will be able to get all exisiting channels on their squarial dish for the next year – good news for the high definition (and high quality) D-MAC transmission system fans. There's still no word on negotiations over the showing of old BBC material on the combined satellite station but they are continuing.

GOOD NEWS FROM CHICAGO

Following our reports on the falling ratings for *Doctor Who* in Chicago, we're happy to report that as of early January, the series returned to its traditional Sunday night time slot. Says viewer Lisa Albergo, "I guess they got enough complaints. Now if only the Beeb would do the same and heed the fans!"

EXHIBTION OPENS, MERCHANDISE RELEASES

The Longleat *Doctor Who* Exhibition opened earlier this month and runs until October. New exhibits have been included and we'll carry a full report in a future issue – next issue sees an interview with Lorne Martin, the man behind the operation for over seventeen years.

On the merchandise front the Dapol Dalek Army set should now be in the shops and credit where credit's due – this is a splendid package of Skaroan mayhem, featuring seven Daleks and Davros in the package. Dapol have had a lot of unfair criticism for their range (which has made some mistakes) but remains a worthy toy (not detailed model) product. The Jon Pertwee figure is next on their schedule, no release date at present.

Planet of Spiders and *City of Death* videos are on course for release next month from the BBC and *Blake's 7* fans should be kept happy this month with the relase of the first season episodes *Project Avalon/Breakdown* and *Bounty/* ▶

BBC CHANGES?

With recent television licence fee changes, Home Secretary Mr Kenneth Baker continues pressure on the BBC to find new sources of revenue and to make efficiency improvements whose progress will be reviewed in 1994.

Independent consultant Price Waterhouse report notes that the Corporation could make financial improvements up to £203 million over the next five years, comprising an extra £72 million in revenue whilst taking £131 million in efficiency savings. Similarly, the London Business School suggested "...a significant proportion of the BBC's present audience would pay £200 million a year in subscription for programmes of BBC quality."

The Government wants to boost sales of old programmes to satellite channels and video – areas where *Doctor Who* has flourished – specialised subscription services which could be transmitted in the early hours (see **DWM Issue 169**) and by making more from its books and magazines.

Director General Michael Checkland, already successful in revenue areas last year (see **DWM Issue 164**), welcomed the initiative and assured: "We will continue to offer value for money to our viewers and listeners with a wide range of quality programmes."

With such news the series' future is still unclear, but with value placed on a programme's revenue-making background, matters look a little more hopeful for 1991.

Mark Duncan

◀ *Deliverance*. *Doomwatch*, *Adam Adamant* releases are now reported to be on course for June release, with *Star Cops* starting its video run in July.

The American version of Myth Makers have been re-worked into a video magazine which now features material on other series such as *Star Trek*. Details, Pleiades Video Publishing, 847 North Iowa, Olathe, KS 66061 USA.

Virgin's 'New Adventures' are still on course for a June start. **Marvel's** *Doctor Who Year Book* goes on sale at the end of July in Britain at £4.50 (US, $8.95, Canada $10.95) and now includes Brief Encounters by John Lucarotti, Marc Platt, John Lydecker and a very humorous interlude from Colin Baker, who of course played the Sixth Doctor. Colin says he's so pleased with his work, he may well take up a career as a writer!

Several comic strip proposals are under discussion at Marvel in response to the DWM Annual Poll (**Issue** 169) and other suggestions from editorial staff. Of these, *Helix* will compile strips leading up to and including *The Mark of Mandragora* in full colour. Lee Sullivan will be providing the cover for the album, which goes on sale in the Summer.

GALLOPIN' GALAXIES

Manopticon looks set to be the first major *Who* convention in Britain this year, with Jon Pertwee confirmed as one of the major guests. Jackie Lane, who played companion Dodo Chaplet, is also scheduled to make her first ever convention appearance. The two-day event takes place at Sacha's Hotel, 12 Tib Street, Manchester on 30th and 31st March, two-day price £25 (not including accommodation). Sacha's is already fully booked for the weekend so you're advised to seek alternative resting places.

Ipswich plays host to a special screening of *Doctor Who* stories on Saturday April 6th. The Corn Exchange in King Street is holding an all day event (admission fee: under £5) and along with the Doctor, the days sees screenings of episodes of *The Avengers*, *Thunderbirds*, *Space 1999* and *Red Dwarf*. Craig Charles and Sylvia Anderson have been invited as guests.

STOP PRESS: As we went to print, Virgin Books confirmed their second series of New Adventures for 1992, to be published under the umbrella title of *Cat's Cradle*. The authors contracted are Marc Platt (writer of the McCoy story *Ghost Light*), Andrew Cartmel (the series' most recent script editor and currently **DWM**'s regular comic strip author) and newcomer Andrew Hunt.

The New Adventures featuring the Timewyrm are set to begin this June with John Peel's book, *Genesys* . DWM will be publishing an exclusive extract of this in Issue 175. *Battlefield* has also been completed and is now scheduled for a June release, written by Marc Platt, with the delayed *The Pescatons* by Victor Pemberton following in September.

Also under contract is a new factual book provisionally titled *The Sixties* which will be written by **DWM** contributors David Howe, Stephen James Walker and Mark Stammers, who also edit the fanzine, *The Frame*.

More information on the forthcoming Galaxy Con '91, which is now intended as a tribute to the late *Doctor Who* director, Douglas Camfield. The guest list includes: Julian Glover, Sheila Dunn, Isla Blair, John Woodnutt, Angus Lennie, Iain Cuthertson, Bernard Kay, Jean Marsh, Christopher Benjamin and Robert Banks Stewart. More details (include an s.a.e) from David Bickerstaff, 2 Elizabethan Way, Renfrew, Scotland PA4 ULX.

FIRST SCREENING FOR *THE WAR GAMES* IN NEW ZEALAND

Doctor Who is back on air in the Kiwi country. Repeat screens began again with *The Dalek Invasion of Earth* on February 17th. TVNZ continue with a Sunday schedule at 9.10am, preceeded by Gerry Anderson's *Thunderbirds*. Stories to follow are: *Thje Seeds of Death*, *The War Games* (the story's first ever showing in New Zealand, just twenty-two years after its first transmission in Britain). A complete run from *Spearhead from Space* to *The Talons of Weng-Chiang* is then on the schedule with three exceptions: *Colony in Space; The Green Death and* The Monster of Peladon.

BEYOND THE TARDIS

Obituary: Edward Brayshaw died on December 28 after a short illness. He played Lion Colbert in *The Reign of Terror* and The War Chief in *The War Games* and was known as one of the best Abanazer's in panto business.

Doctors: Sylvester McCoy opened at the Palace Theatre in Watford on February 28th in a new translation by Ranjit Bolt of the Beaumarchais comedy *The Marriage of Figaro*. Says Sylvester: "I'm playing the coward, which I thought was a more interesting character than Figaro, which I was originally offered." Also in the cast are Kate Buffery, John Bowe, Sarah Payne and Simon Schatzberger. The play runs until 23rd March.

Tying in with his appearance as Puddleglum the Marshwiggle in *The Silver Chair, The News of the World* ran a wacky interview with **Tom Baker** in which he professed to sometimes imagine himself as a roll of lino on a crowded train and also being a murderer. Apart from the recording of a couple of editions of *Crosswits* and concluding his run in *Jack and the Beanstalk* early 1991 has been a quiet one for **Colin Baker** but he is about to go on tour with a new production of *Privates on Parade*.

Companions: Deborah Watling

THE PERTWEE ODDITIES

Included in the mixed batch of Jon Pertwee material in the BBC Archive are a number of 'oddities' which are under consideration for inclusion in the Third Doctor's 'Era Tape', for release later this year. These are as follows:

Additional sequences, all on 625 VT, for *Invasion of the Dinosaurs* and all studio recording for all four episodes of *Death to the Daleks*. (BBC Enterprises hold a converted copy of *Death: 1*, which contains some footage additional to the original UK transmission. However, all this additional material was edited out of the video release!)

Omnibus versions exist for *The Curse of Peladon* (two-part repeat shown in 1982); *Planet of Spiders* (compilation shown in 1974); and *The Claws of Axos*. A studio recording of this story (and film sequences) exists for Episodes 1 and 2 and includes a title sequence, *The Vampire from Space*.

Finally, the unused Pertwee title sequence exists in its entirety (with unused revised theme tune, commissioned for Season ten by Barry Letts). This is held on a transmission spool of *Frontier in Space* and *The Carnival of Monsters*.

Information courtesy of Adam Lee at BBC Archives.

continues her run in the touring version of *Wife Begins at Forty*. The following venues are known at the time of writing [Box Office telephone numbers]: **Mar 3** – Theatre Royal, *Winchester* (0962) 843434; **Mar 11** – Playhouse, *Weston-Super-Mare* (0934) 623521; **Mar 18** – Ashcroft, *Croydon* 081-688 9291; **Mar 25** – *Maidstone*; **Apr 1** – *Manchester*.

Producers: *And A Nightingale Sang*, which was produced by **Philip Hinchcliffe**, recently won the 1990 Prix Europa Fiction Prize.

Jonathan James-Moore has been appointed as the head of BBC Radio's light entertainment department. What is he doing in the produer's section? Well, he holds the record for being the shortest running producer ever of *Doctor Who*, with the one credit of *Slipback* to his name.

Writers: *Paradise Towers* and *The Greatest Show in the Galaxy* scriptor **Stephen Wyatt** is one of a large number of writers who have recently complained via *The Stage* newspaper of the proposed closure of the BBC Television Script Unit. He feels that the chances for new writing talent to be nurtured are diminishing all the time.

Finally, **Kate 'Rani' O'Mara** can be seen in the Spring at the Plymouth Theatre Royal in the title role of *Kiss Me Kate*. Her rendition of "I Hate Men" should be interesting!

VIDEO CHART

This list represents the current sales of *Doctor Who* vidoes as we went to press. The previous chart positions, which appeared in **DWM Issue 165**, are printed in brackets.

Title	**Position (Previous position in brackets)**
Death to the Daleks (Edited)	1 (1)
Day of the Daleks (Edited)	2 (2)
The Five Doctors (Edited/Unedited)	3 (–)
Revenge of the Cybermen (Edited)	4 (3)
Spearhead from Space (Edited)	5 (–)
Terror of the Zygons (Edited)	6 (4)
The Talons of Weng-Chiang (Edited)	7 (5)
The Time Warrior (Edited)	8 (7)
The Daleks (Unedited, Double Tape)	9 (6)
The Ark in Space (Edited)	10 (8)
Pyramids of Mars (Edited)	11 (9)
Robots of Death (Edited)	12 (10)
The Brain of Morbius (Edited/Unedited)	13 (–)
An Unearthly Child (Unedited)	14 (–)
The Seeds of Death (Edited)	15 (–)
The War Games (Unedited, Double Tape)	16 (–)
The Dalek Invasion of Earth (Unedited, Double Tape)	17 (–)
The Mind Robber (Unedited)	18 (–)
The Dominators (Unedited)	19 (–)
The Curse of Fenric (Extended)	20 (–)
The Web Planet (Unedited, Double Tape)	21 (–)
The Krotons (Unedited)	22 (–)

NEW CLUB

A new science fiction club has started in Lancaster, England with a *Doctor Who* leaning. Interested parties should contact Tony Cross, 9 Green Street, Bulk, Lancaster. Also seeking to boost membership are the Bath DWAS Local Group c/o Guy Wainer, 16, Upper East Hayes, Bath: and Devon Seaside Devils, c/o Miles Northcott, Posticino, Ranscombe Road, Brixham, Devon for more information. Remember, s.a.e.s must be included with any queries.

THE TEEN PEOPLE ARE COMING!

Earth, 1974. The Tyrelenians, an alien race with an affinity for man-made fibres have appeared, in the form of snazzy pink hot pants. They look pretty 'gear'! Those who can't resist their grooviness then become subject to… the will of the pants! Crumbs!

But don't panic! Signal is on! The Teen People are on the case!

This odd and hysterical production is performed by the Yorkshire-based fringe company, 'The Media Babies'. Lines like 'Pants are coming down all over the world!' would have you rolling in the aisles if the pub theatre where it ran had aisles. The four main characters, John the scientist, Jenny the hippy, Tizer ('but my name's Stephen!') who "ain't got no Mum and Dad, ya see" and the Colonel – some bloke called Alistair who had to report to Geneva… – all run around with gusto solving the mystery of the pants.

The Teen People is not, however, merely a lot of double entendres sewn together. Playing spot the quote is not exactly taxing when lines such as 'Tell me one thing, John. Will I dream?' and 'The line between genius and madness is a thin one, Mr Bo.., uh, Jenny.' are unashamedly thrown about.

All this, together with Phelch, their silver dustbin – sorry, 'space computer' made a hilarious and unforgettable evening. Never mind the Missus! You must obey your pants!

Sarah Cheesman

For further information on the Teen People, contact The Media Babies Theatre Company, 25a Victoria Terrace, Leeds, LS3 1BX.

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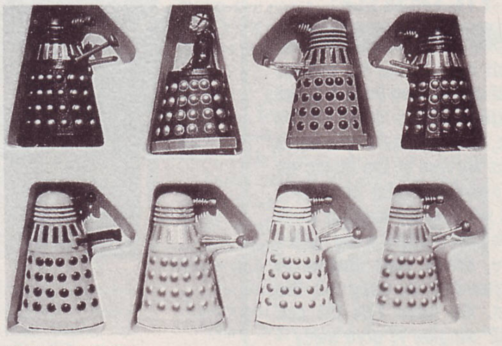

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Tom Baker, John Nathan-Turner, Mary Tamm, Colin Baker, David Banks, Jon Pertwee, Marvel Comics. Panopticon Convention Volumes 1-6. @ £15.99 each.

Janet Fielding, Sarah Sutton, Nicola Bryant, Debbie Watling, Wendy Padbury, Carole Ann Ford, John Levene, John Leeson, Nicholas Courtney. . . . . @ £9.99 each.

Latest Novels:

Battlefield (April), Death to the Daleks (April), Giant Robot (May), Ark in Space (May), The Web Planet, The Brain of Morbius, The Perscatons, Ghost Light, The Curse of Fenric, Survival, An Unearthly Child, The Mind Robber, The War Games, Dalek Invasion of Earth, The Auton Invasion, The Dominators, Mission to Magnus, Rememberance of the Daleks, The Five Doctors, The Ambassadors of Death.

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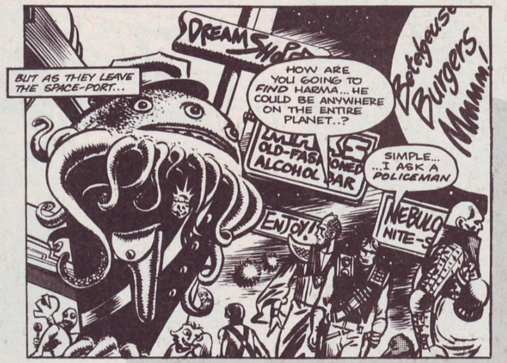
This month sees the release of the Absiom Daak – Dalek Killer single from Metro Music, a longer, faster and more furious version of the music we gave away free with *Issue 167*. While we eagerly wait for Daak to give Cliff Richard a run for his money, now's your chance to win yourself a copy of the record. We have TEN CD and TEN 12" singles to give away – all you have to do is spot the TEN differences between the two shots from *Star Tigers* reprinted here. Simply cut out or copy the coupon to The Dalek Killer Disc Competition, *Doctor Who Magazine*, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX.

Entries must be received by 20th June 1991 and the usual rules apply. Happy hunting!



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ENJOY!
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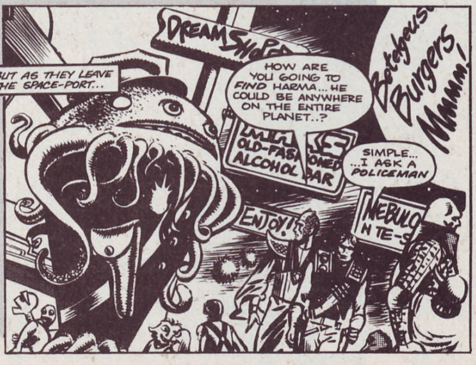

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OLD-FASHIONED ALCOHOL BAR
SIMPLE... ...I ASK A POLICEMAN
ENJOY!
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BRIEF ENCOUNTERS

A Victorian Interlude

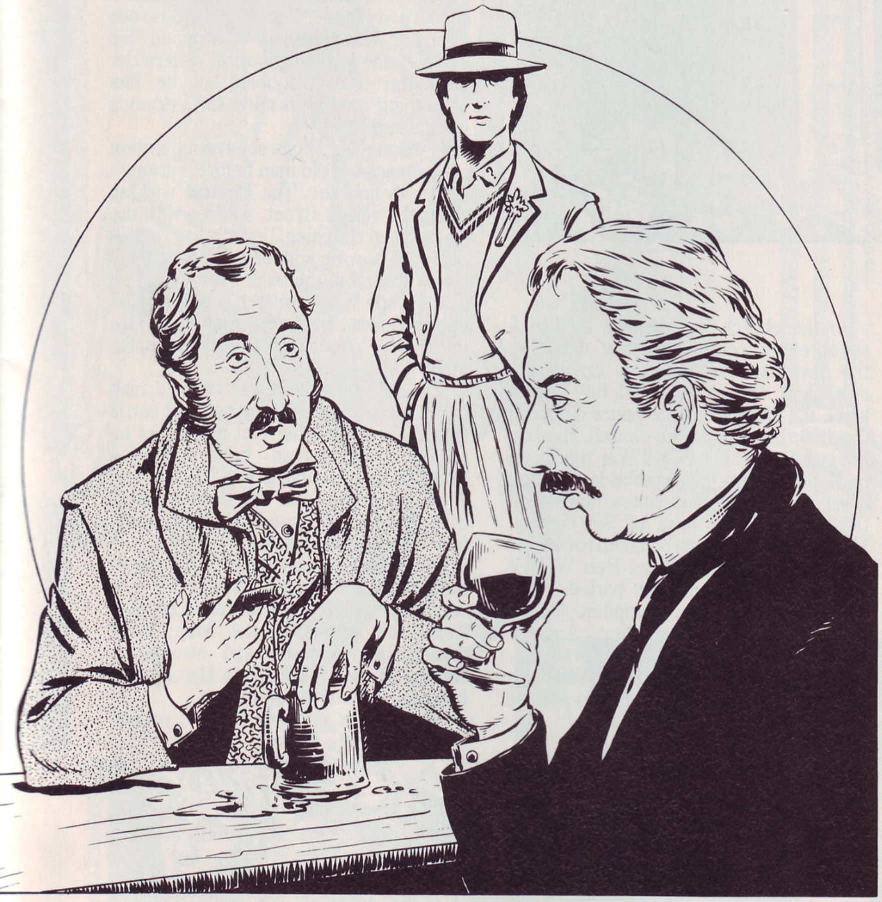


Illustration: Lee Brimmicombe-Wood

“You look decidedly depressed,” said Gordon Henry Jago, leaning across the table towards Professor Litefoot. His normally cherubic face was red and moist and the depleted pint glass before him indicated the cause. “Not to mention dispirited and dejected,” he continued. “In fact, I would even go so far as to say you were definitely doleful!” He leaned triumphantly back in his seat, having once again demonstrated to the world the skills that had made him one of the most celebrated Masters of Ceremonies on the London music hall circuit.

Around them the hustle and bustle of the public house continued unabated. People stood two deep at the bar, some carrying foaming mugs of porter or mild away from the crowd, others filling in the gaps as soon as they were created. All around the sawdust-strewn floor people stood laughing and shouting, brawling and drinking. Over in a corner an upright piano was being thumped loudly and tunelessly, and an improvised sing-song was sweeping the pub.

It was a strange place to be talking about death.

Litefoot glanced up from his inspection of the table.

“I've done many a dangerous deed in my time,” he said, “but this one certainly takes the biscuit.”

Jago chuckled to himself. “‘Dangerous deed’! Oh dear, we'll make a compere of you yet, Professor.” Choosing to ignore the pained expression on Litefoot's face, he turned to pat the bundle of tarpaulin beside him. “Besides, I would venture to say that this infernal device will even up the odds somewhat.”

“Keep your voice down,” muttered Litefoot. “Do you want everyone to know what's afoot? If we're discovered with a Gatling gun in the centre of the Metropolis we'd be thrown into Bow Street gaol before you could say ‘prestidigitation’!”

“Sorry, old man,” said Jago. “I wasn't thinking. The thing is. . .” He paused to swallow, and his fingers began to trail patterns through the spilled beer on the table, “. . . I'm a bit worried about tonight as well. In fact, I can't remember being in such a funk since the business with that Weng Chiang fellow.”

“Funny,” said Litefoot, “just as we thought it was all over, it starts again.”

“There's no chance we could be jumping to conclusions, is there?”

“None. It would be too much of a coincidence. And I've seen the bodies, remember? There's no mistaking those bites.” Litefoot sipped at his port to steady his nerves, and grimaced at the quality. “No, the rats are still down there, in the sewers. The poison didn't work.”

Jago looked uneasy.

“I never actually saw those rats,” he said. “And neither did you. In fact. . .”

“The Doctor told us,” said Litefoot calmly.

“Oh yes,” said Jago, deflated. “So he did.”

So many of their discussions seemed to end with those words. Somehow there was no arguing with even the memory of that tall, charismatic man who had shaken their lives up so much. Even the most ridiculous things he had said they had accepted as truth because of his passionate sincerity and conviction.

Jago's gaze was directed out into the crowd, but his thoughts were somewhere else in space and time.

“I wish he was here now,” he said.

Litefoot's thoughts had reached the same point, but he couldn't admit to Jago that he wanted that strangely comforting man by his side. He pulled his watch from his pocket.

“Now or never, old man,” he said. “Let's go.”

They both stood and made their way across the public bar. As he neared the door, Litefoot inadvertently jostled the arm of a strangely dressed man who was talking to one of the regulars. Turning to deliver a stinging rebuke he found himself staring into a pair of intense blue eyes shadowed under a spotlessly white panama hat. The man stepped back suddenly, almost as if he recognised Litefoot. A sudden chill gripped the pathologist's heart, and it was all he could do to mutter an apology and leave.

Andrew Lane

The Awakening

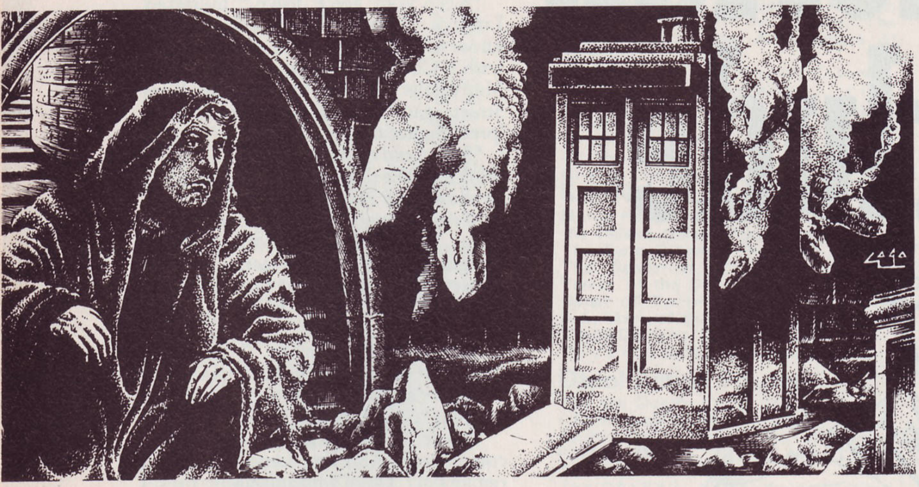


Illustration: Colin Howard

PART ONE

Whilst horses hooves thunder over country fields, a middle-aged woman in present day garb searches a stableyard for somebody called Ben – to no avail. Three men clad in the garb of Civil War soldiers ride towards the yard on horseback, and the woman's happy smile on seeing them soon vanishes when one rider charges towards her with a flagged lance.

Hiding inside a stable, a Roundhead figure looms up over the woman and with relief she realises it is the mild-mannered and friendly Ben she was searching for. Miss Hampden, the village school-teacher, now rounds angrily on Sir George, the Cavalier leader, as he enters. He must stop the war games re-enacting the Civil War battle before the high spirits get out of hand and somebody is hurt!

In the TARDIS, Turlough's adjustments to the console help the ship through a time distortion to land, as requested by Tegan, in the English village where her grandfather lives. The Doctor is puzzled by a high energy field, and the scanner shows they are in a crypt. As the foundations shake, they see a figure trapped by falling masonry. The Doctor and Tegan rush out to help, followed by a reluctant Turlough.

The figure seems to have vanished from the crypt, but, having seen his ancient garb, Tegan is convinced they are not in 1984 as requested. As they go up to the church, the dark, hooded man watches them. The left side of the watcher's face is puckered with plague.

Taken to the parlour in Ben's seventeenth century home, Sir George asks Miss Hampden to join the fun. She refuses, and is astounded to hear that the village has now been sealed off.

In the church, the Doctor studies a seventeenth century carving depicting the devil, and sees a large crack in a crumbling wall. As he and his friends leave the church, smoke pours out from the fissure. Outside the church, the trio are soon stopped by Civil War troops on horseback. Little Hodcombe is a closed area due to the war games, and since they are on the land of Sir George Hutchinson, they shall be taken to him.

Brought before Colonel Ben Wolsey and Sir George in the parlour, the travellers meet Miss Hampden. Tegan learns that her grandfather, Andrew Verney, disappeared four days ago. Distraught, Tegan runs off and Turlough follows her, whilst the Doctor is held at bay by a soldier with flintlocks.

As Tegan rests in the stableyard, a hand from behind a door snatches her bag. She ventures inside the stable to retrieve it.

Reprimanding Sergeant Willow for his rough behaviour, Sir George explains to the Doctor that on July 13th 1643, the Civil War came to Little Hodcombe and both sides destroyed each other. He also warns that the church is dangerous, and should be avoided. The Doctor is more concerned about Tegan and runs out after her before he can be stopped. Sir George, the local magistrate, orders the perimeter guard doubled as he has something special in mind for Verney's granddaughter.

In the stable, Tegan sees an apparition of an emaciated old man before Turlough enters to find her. The Doctor, walking down the village street, collides with the plague man clutching Tegan's bag, and is confused how he suddenly appears again some way off in the blink of an eye. The Colonel and Willow search the village for the travellers, but are forbidden to use the nearby 'phone box to summon more men.

The Doctor follows the cloaked man into the church where the noise of battle fills his head, forcing him down. As he recovers, a ragged boy scrambles through the crumbling wall. Tegan and Turlough arrive, and the Doctor learns that the boy, Will Chandler, hid in a priest hole to escape the battle . . . in 1643.

Sir George is playing with a lump of maleable metal when Wolsey and Willow return alone. He is determined to have Tegan as Queen of the May, since something wonderful and strange is coming to the village. Miss Hampden is locked in the parlour by Willow.

The Doctor explains psychic projec-

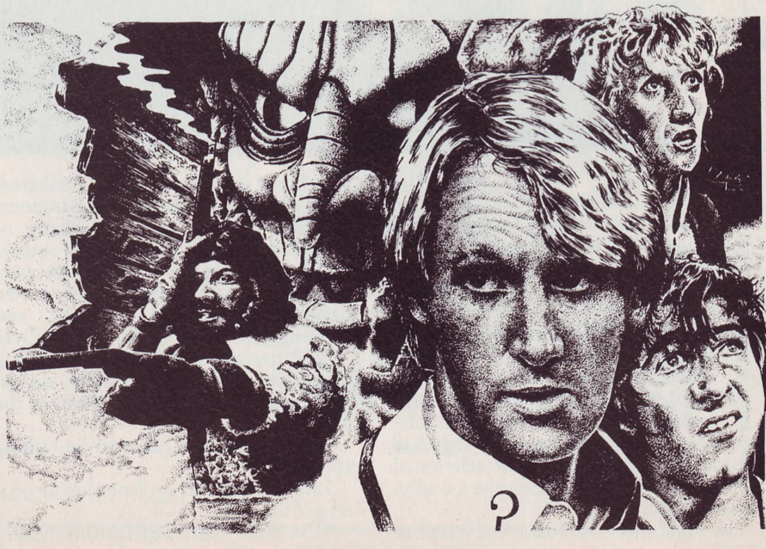


Illustration: Colin Howard

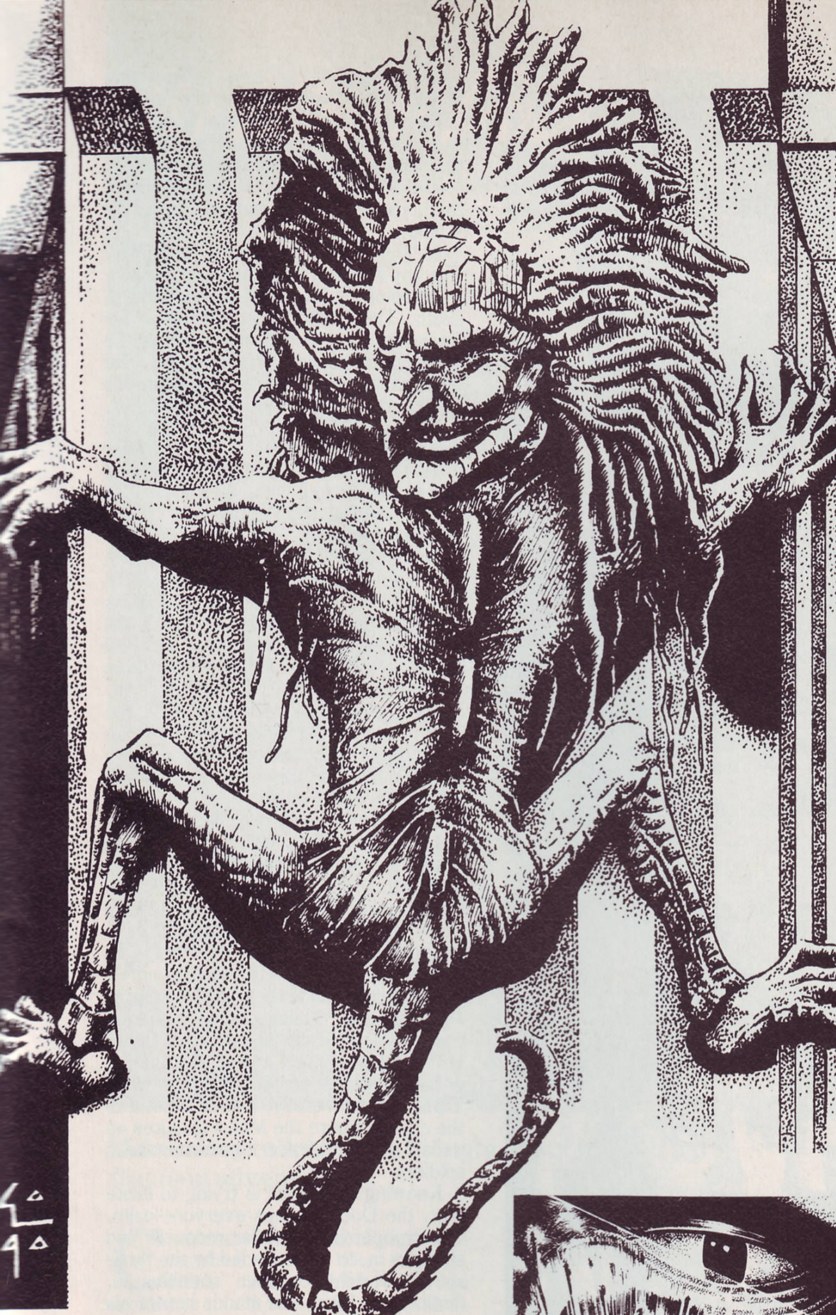


Illustration: Colin Howard

tions of matter are appearing from the past, such as Will, indicating a huge power source at work. Taking the boy, he sets off for the village, sending the others to the TARDIS. The Doctor shows Will a tombstone dated 1850 to prove he has travelled in time, but approaching guards force them back into the vestry.

Entering the TARDIS, Tegan sees an energy field similar to the one around the figure in the stable. She and Turlough leave to look for the Doctor in the village

Will is terrified by a carving of the Malus, a mythical figure, on a flagstone in the vestry. He has seen the Malus, which came from nowhere in a wind to make the battle worse. The Doctor reveals the flagstone covers a secret tunnel.

In the village, Turlough and Tegan split up, the latter soon captured by Wolsey. In Wolsey's parlour, Miss Hampden finds a secret panel behind a tapestry and escapes through it as Sir George returns. Pursued into the tunnel, she soon meets the Doctor and Will coming the other way and they hide under some steps as Sir George and his men pass by. After the troopers have gone, Miss Hampden says these are the passages Verney must have found. The Doctor is more interested in the metal Sir George has dropped: tinclavic, from the planet Raaga.

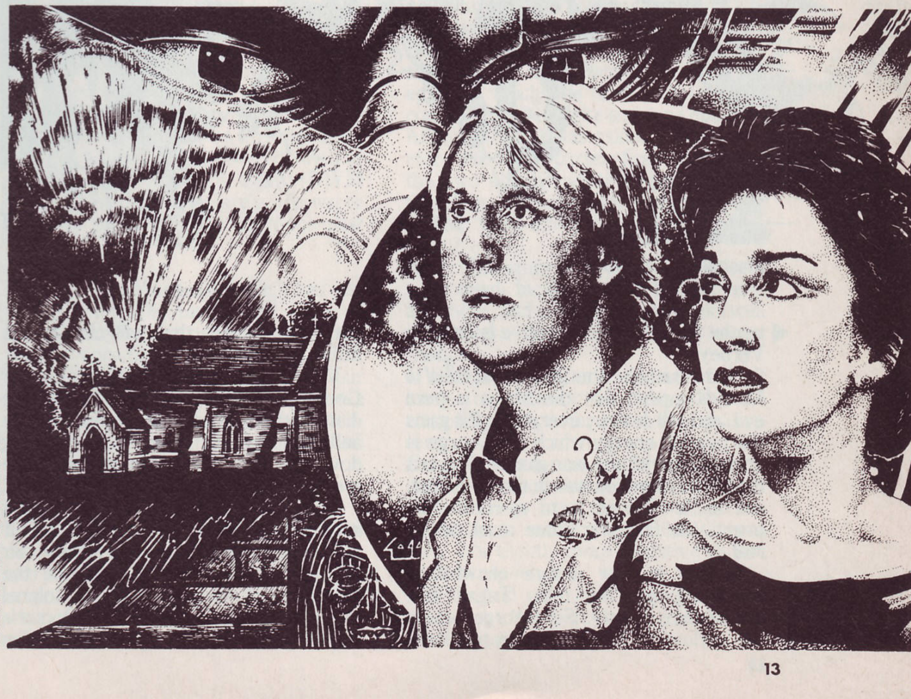
Willow takes Tegan to an upper room at Wolsey's and orders her to change into a seventeenth century dress and bonnet. She will be Queen of the May.

Returning through the tunnel to the church, the Doctor explains that tinclavic is mined by the Terileptils for the use of the people of Hakol in the star system Rifter. The metal is part of a reconnaissance vehicle, a probe, the remains of which were found by Verney when he researched the Malus and found the tunnels. On Hakol, psychic energy has been harnessed. The Malus uses it, and is on board the probe. Examining the widening crack in the wall, the Doctor pulls the stone aside to reveal a glowing green eye. Miss Hampden screams as smoke emerges to envelope him.

PART TWO

Will and the teacher help the Doctor away from the crack, as the wall crumbles to reveal a cruel, blue stone face. It is the same as the image of the Devil on the carvings. As the plague man appears in the church, Will flees in terror. Then the figure turns into a Cavalier, who advances on the Doctor and Miss Hampden. They flee from the spectre for the tunnel as the Malus face roars.

As Turlough watches a maypole and firewood being readied on the village green, he is captured by Sir George's men. Taken to an out-building and locked ▶



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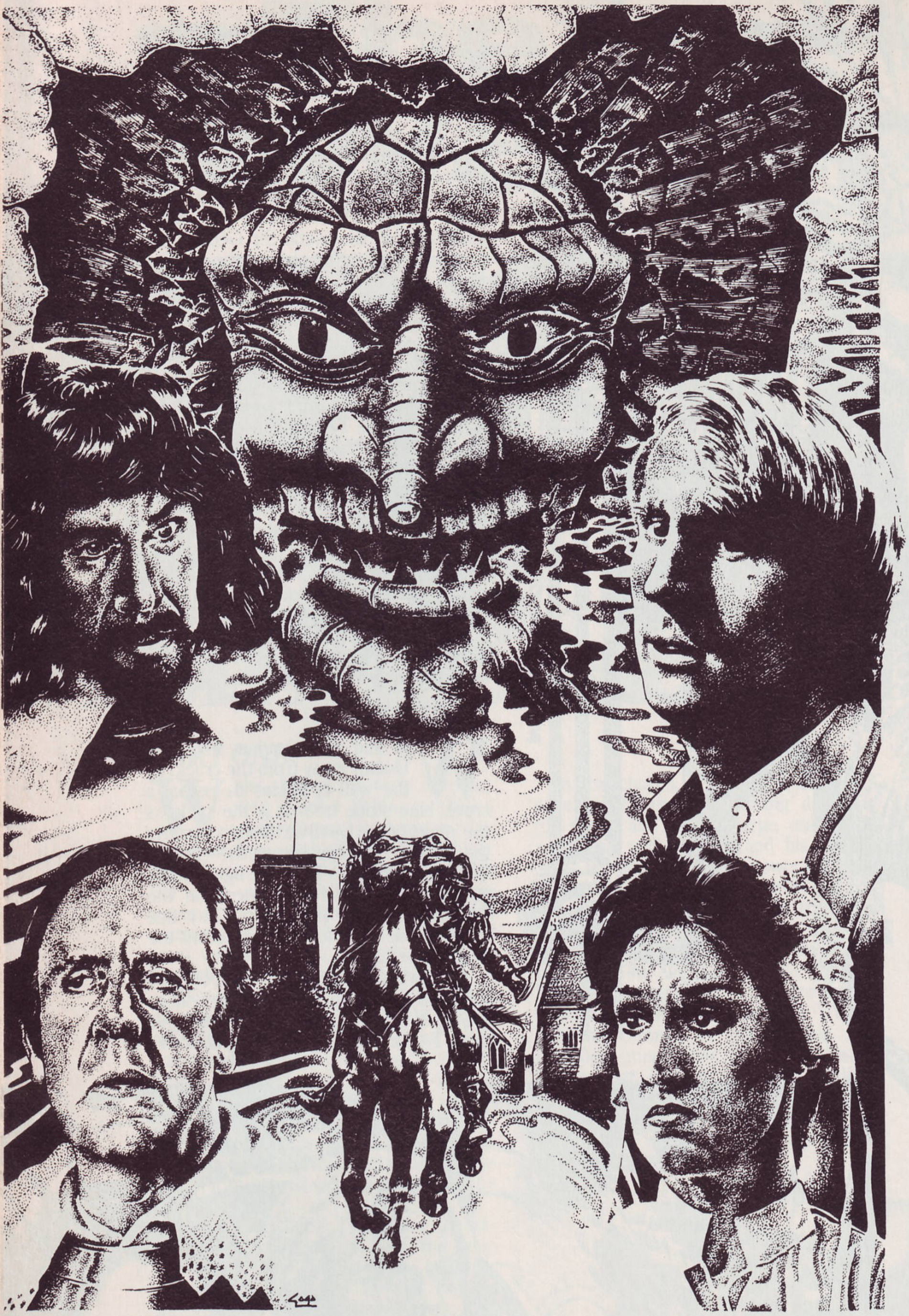


Illustration: Colin Howard

◀ up, he finds his fellow captive is Andrew Verney.

In the tunnels, the Doctor explains to Miss Hampden that the Malus is pure evil, and will destroy everything if it gains the psychic energy which Sir George is unleashing with the war games. The last time it was awoken was in the Civil War, and if Sir George is to re-create the event, the final war game must be for real.

Wolsey is now unsure of what is happening as he tells Tegan her grandfather is safe. Sir George enters the parlour to announce they will take part in an event that will change the future of mankind.

Verney admits his mistake in telling Sir George about the Malus has caused the disturbed magistrate to awaken it. He and Turlough set to work on breaking down the door when they realise there are no guards.

The Doctor and Miss Hampden burst in on Sir George's assembly in the parlour to demand an end to the games. Sir George orders Wolsey to shoot the Doctor and departs. The Colonel becomes convinced of the Doctor's words about Sir George's possession when an image of the Devil's face appears in the room – one of several energy gathering points. The Doctor has things to do, and needs Tegan to act as Queen of the May a while longer to distract the soldiers. Tegan and Miss Hampden leave the house on a horse and cart driven by Wolsey.

At the green, the Doctor finds Will. The boy is deeply upset as he recalls how a Queen of the May in 1643 was burnt to death. The Doctor ventures up to Sir George's men, and is captured as the burning torches are made ready. The cart arrives, but only a straw dummy is on board, clad in the Queen's dress. Wolsey's pleas with Sir George are useless as the magistrate orders Willow to kill the Colonel. Will fends the men off with one of the torches as Wolsey readies the cart, so he, the Doctor and Will can escape the scene.

Verney and Turlough break out of the outhouse, and make for the church to destroy the Malus. Tegan and Miss Hampden enter the church via the tunnel from Wolsey's as the Doctor, Will and Wolsey arrive. The Doctor ushers them all down to the TARDIS in the crypt. Inside the console room they find the image of the Devil projected up on the walls. The Doctor tries to lock the ship's signal conversion unit to the frequency of the psychic energy field.

Outside in the crypt, Willow and a trooper enter and start trying to smash open the TARDIS with fallen masonry. Turlough and Verney arrive, and knock out the two men with blocks of stone. In the church, the Malus face bellows – causing Sir George, in the village, to scream in pain and head for the church.

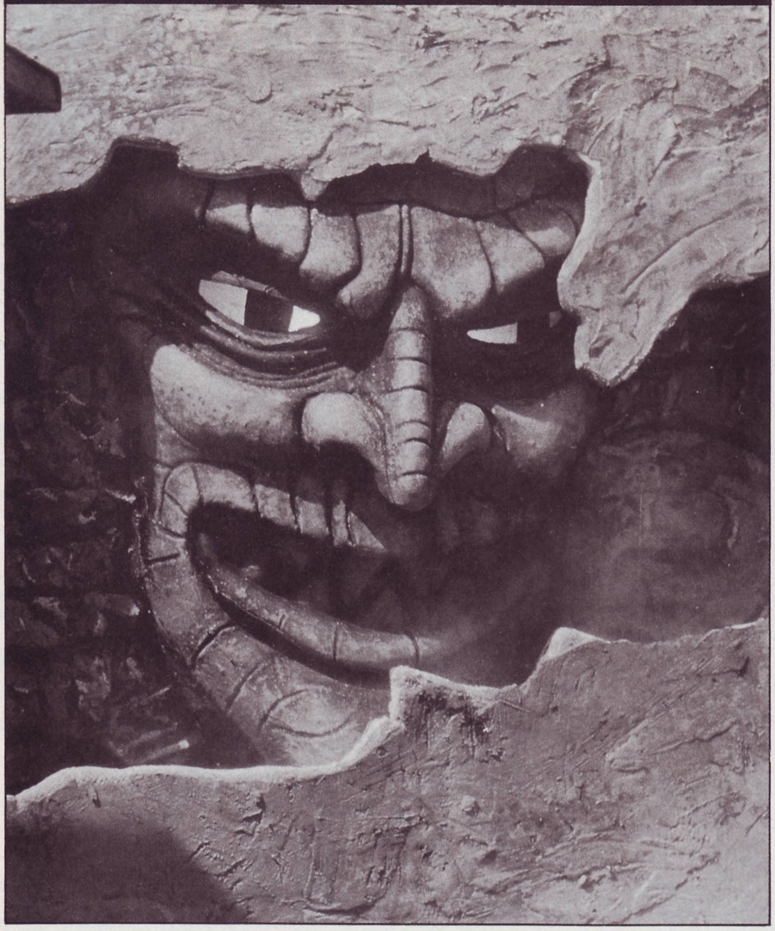
The Doctor finds the right frequency, stopping the Malus from gathering energy in the village. The gargoyle figure in the ship vomits green slime as it perishes. In the crypt, the group meet Turlough and Verney, and all ascend to the church where the Malus conjures up its last line of defence: three roundhead soldiers.

Knowing the Malus is trying to incite fear, the Doctor keeps everyone calm. The trooper in the cellar recovers and staggers in, to be beheaded by the three spirits. Hutchinson then stumbles in, flintlocks in hand, and stands before his master, the Malus.

His mind reeling, Sir George is deaf to Wolsey's words, so the Colonel tries to stab him – only to become locked in combat with a revived Willow. As the others try and hold the men apart, Will turns and pushes Sir George through the smoking crack in the wall towards the huge face. The church starts to crumble and the Doctor says that the Malus knows it has lost.

The Doctor hurries everyone into the TARDIS and dematerialises, shortly before the church of Little Hodcombe collapses inwards on itself. He explains that the Malus was a living being, re-engineered as an instrument of war and sent to Earth to clear the way for an invasion that never happened. Sergeant Willow is forgiven now his mind is clear of the Malus' evil, plans are made to drop Will off in 1643, and then all will visit Tegan's grandfather so the Doctor and Turlough can enjoy a cup of tea.

Writing Doctor Who



Martin Day talks to Eric Pringle about his two part Davison adventure . . .

Cumbrian writer Eric Pringle had watched *Doctor Who* intermittently since childhood, and decided to submit two script proposals to the BBC in 1982. One of these, *Wargame*, was liked by Eric Saward, Script Editor at that time. The title soon changed to *The Awakening* (Saward himself was working on *Warhead*, the Dalek story that became *Resurrection of the Daleks*), and the story was finally transmitted in early 1984.

The Awakening was generally well-received, and is often regarded as being a quintessential Davison-era story. Although some criticised its apparent similarity to *The Dæmons*, its reputation as a dramatic, well-characterised story was heightened by Pringle's acclaimed 1985 novelisation.

Pringle was born and bred in Morpeth, Northumberland, and educated at Morpeth Grammar School and Nottingham University, where he took a degree in English and American Literature. He worked for many years in insurance – 'in various capacities including the worst salesman ever' – but ended up writing and editing various publications, including staff newspapers. His writing grew out of this general interest.

Eric Pringle is a charming and self-effacing man ("God knows why they want to speak to me!"), and does not wish to retaliate after Saward's claim (**DWM 148**) that he completely re-wrote Pringle's script. "That's all in the past . . ."

Doctor Who Magazine: What had you written before *The Awakening*?

Eric Pringle: I'd written plays and various episodes for serials on HTV, Yorkshire TV, and BBC2. Radio Four produced a play, *Jogger*, in 1983 and a play in the series *The Ten Commandments* had been transmitted by the BBC World Service.

DWM: Were you approached to do a story?

Eric: No, I wasn't. I'd submitted material before, and I decided to submit two possible ideas, one of which was the original *Awakening*. I don't remember what the other story was about. What with all the re-writes on *The Awakening* it was probably the most confusing time of my life!

DWM: But an ultimately satisfying one?

Eric: Oh yes, it was very exciting indeed. I mean, I was very disappointed when it was ordered to be compacted into two episodes. It was very surprising how a *Doctor Who* story eats up plot – you need a tremendous amount of action. I submitted the story thinking it was adequate for four episodes, but it wasn't really. Quite a few stories that get to the screen don't have enough plot. *The Awakening* was a bit of a rush in places, but I think it was definitely the stronger for being condensed.

DWM: What was the original inspiration for the story?

Eric: My 'inspiration' stemmed partly from an interest in the English Civil War and a desire to set a *Doctor Who* story on earth and to create a different kind of monster. I wanted to see what could be done by 'shifting' time and, if possible, actually merge the two time periods. Obviously all this did not come off, but it was in my mind at some stage of preparing the story.

DWM: Were any guidelines given to you? I'm thinking perhaps of suggestions as to how the story might fit into the season.

Eric: Not the way it fitted into the season, no. I was given a good introduction to *Doctor Who*, and the reaction of the characters to various situations which was very helpful. But I was given free reign apart from that advice.

DWM: What stages did the story go through?

Eric: After the basic idea was sent I was asked to develop it into the equivalent of a short story. I then travelled down to London and had a long chat with Eric Saward, who told me of this character Turlough who hadn't been on television yet and so was completely unknown to me. I was then asked to develop that 'short story' into a scene-by-scene breakdown, which was very difficult, and it was at this point that I realised that the plot might not have enough in it for four episodes. After another meeting I was asked to do a full script for the first episode, which was liked, and so I was commissioned to write a second episode. At this stage, I was asked to make the story into a two-parter; first compacting the two already-written episodes, and then doing the same for the next two.

DWM: What effect did this have on the story?

Eric: The story as a whole was merely telescoped. Incidents were left out here and there, and some parts were less well developed. There were no *major* changes.

DWM: Do unwritten constraints make it harder to write for the Doctor and the companions than for your own characters?

Eric: It is harder, as you have to keep to defined characteristics – people expect certain things from the Doctor and the companions, unlike a character of your own. It's slightly more inhibitive as you can't do *anything*.

DWM: And your final script is still, of course, 'at the mercy' of the actors and the director. . . ▶

◀ **Eric:** Oh yes. If you have a good performance from a good script with a good director then you will get good results, but if one of those elements is bad then you won't. I thought the direction of *The Awakening* was very good indeed, as was Peter Davison's performance. I thought he was great in *The Awakening*, and in the rest of the season. He seemed far more confident than before.

DWM: Some have attacked *The Awakening* for 'ripping off' *The Dæmons* . . .

Eric: Yes, various people have told me that… But I've never seen that story! In anything there are a certain number of basic plots – a love story is a love story. It's very easy to accidentally 'repeat' a plot. Certainly, any connections between *The Dæmons* and *The Awakening* are purely coincidental.

DWM: How did you approach the novelisation?

Eric: It was based entirely on the two-part story as shown on screen – novelisations generally have to be faithful to the televised serial. It was the first book I'd written, and it was only really fair not to change things – it had been suggested that I stick to what had been shown as objections had been raised against other authors who had changed the stories.

DWM: Was the process of writing the book more enjoyable than writing the original teleplay?

Eric: Not *more* enjoyable – it was still very difficult, actually. Things were not helped by the fact that my deadline for a play for BBC2 coincided exactly with the deadline for the novel, leaving me about a month to write both. I asked for an extension to the book deadline, which luckily I got.

To an extent it was *easier* as there was something to refer to. I've a video recorder and I'd videoed the story, so I would play back scenes, go away and write them, and come back and play more scenes. It's a bit mechanical, but really it's an entirely different creative process.

DWM: Did the relative brevity of the teleplay make writing the book difficult?

Eric: I didn't find it difficult, although I thought it would be. I'm naturally a little verbose anyway!

DWM: What have you written recently?

Eric: Over the last couple of years I've had a five-part comedy thriller *A Change In The Weather* produced on Radio Four, and another comedy drama, *Say A Little Prayer For Me*, was produced on the same channel. In November last year Radio Five transmitted a ghost story for children in four parts called *Is Anybody There?* Radio Four have accepted but not yet produced a ninety minute thriller called *Sort Of A Hero* – it's set in the Lake District where I live. I'm currently working on another 90 minute commission – a play about Arthur Ransome called *The Voyage Of The Swallow*.

DWM: Future plans?

Eric: I'd like to do some more TV work – it's very exciting, and I like writing visually. I'd like to write films, and some books for children – but wouldn't we all! Various plans are in the pipeline, but I'd rather not talk about them. I'm superstitious and I don't want to tempt Providence!

DWM: Finally, any advice for would-be writers?

Eric: I don't know if I'm qualified to give any, but as someone who has taken years and years to get anywhere and only now am beginning to feel that I know what I'm doing, I'd say that the number one virtue is perseverance. Write and keep on writing and don't be put off by failure. If you are, you're probably not a writer anyway! Study the market and what is being put out in your chosen field, but don't try to copy it – be yourself, write for yourself and find your own voice, not somebody else's. Write what *you* would like to see, hear, read, etc. In other words, simply enjoy yourself, enjoy your writing.

But don't go over the top – discipline is important too. So is simplicity and directness. I spent years writing flowery and adjectival gunge – I thought it was wonderful, but nobody else did! Whenever you are really delighted with a sentence or a speech or a descriptive paragraph and say to yourself, 'My, that's some pretty fine writing' – cut it. It's almost certainly self-indulgent!

Parts of this interview first appeared in the fanzine, Antonime Killer.

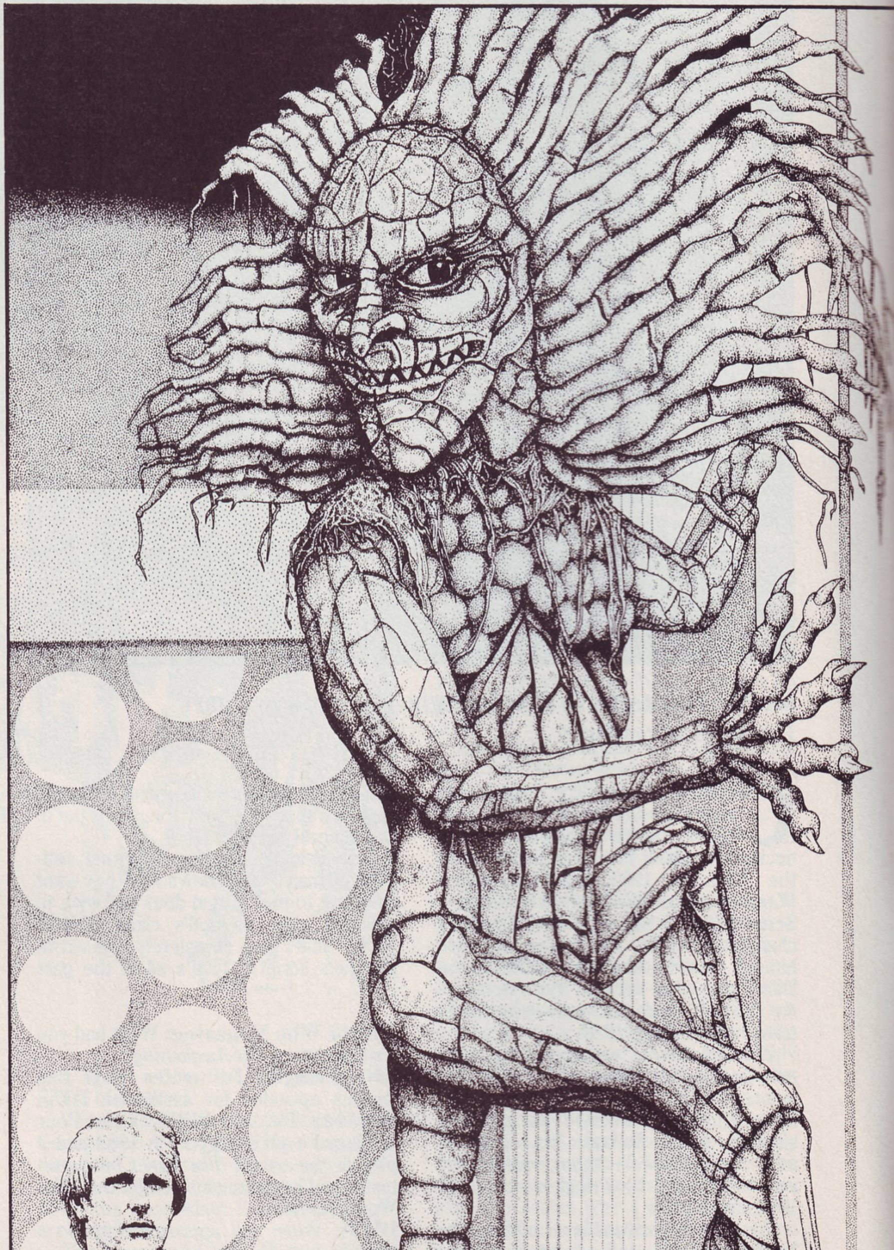


Illustration: David Lavelle

fact file

Polly James as Jane Hampden. Photo © BBC.

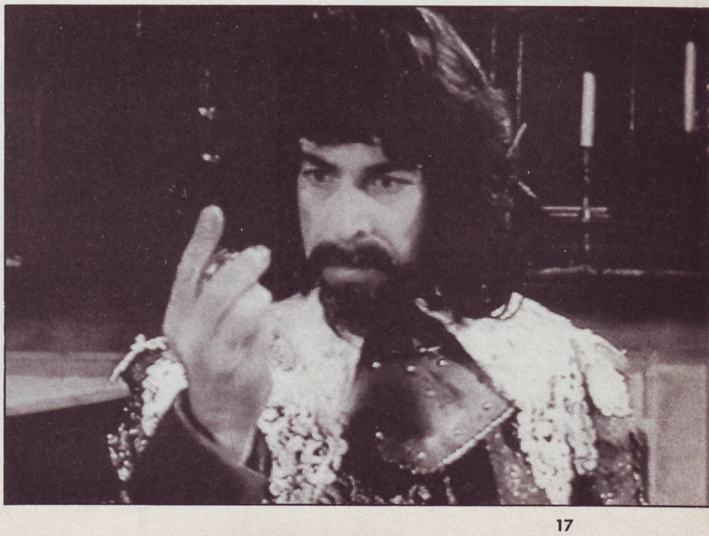
Eric Pringle, a Lake District writer, had previously scripted an episode of BBC's *The Carnforth Practise* amongst other things, but had not worked on either *Doctor Who* or fantasy series before when he approached the production office with a story idea in 1982. He had always admired the show, and the script he put forward featured the Daleks. With the *Warhead* serial on the schedules already – although it was soon to be delayed – this was not what the production office required and so Pringle was encouraged to develop a psychic powers/English village story akin to the classic serial *The Dæmons* (although Pringle never saw this himself), which would hopefully allow him to draw on his knowledge of the lakeland area.

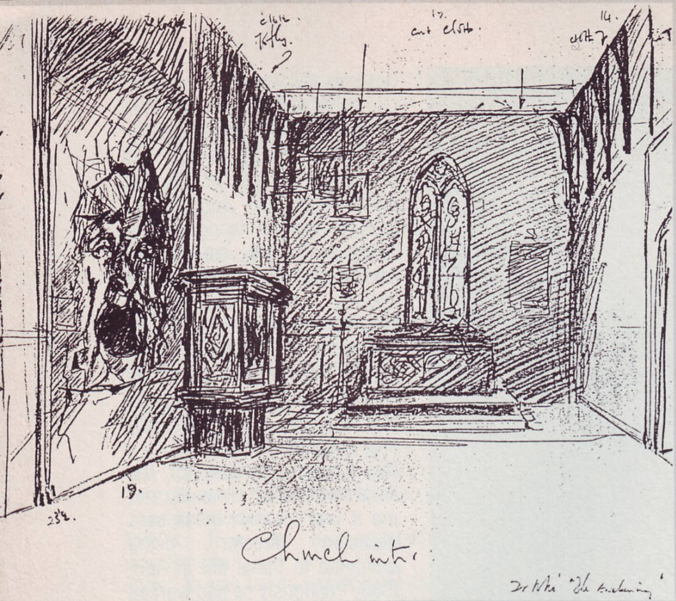
The four part storyline, initially called *Poltergeist* and latterly *War Game*, was one which script editor Eric Saward very much liked, due to his interest in history and old buildings and the concept of the past being stored in stone (a theme explored superbly in Nigel Kneale's 1972 play *The Stone Tape*). However, the story did not seem to be working.

Surveying the scripts, producer John Nathan-Turner advised Saward that Pringle's script lacked impact as a four part story, and so they allocated it the two episode slot of the season, i.e. the second story of the block in both recording and transmission order. Pringle worked very hard on the rewrites, but the next drafts were still not gelling. Saward had to work on the dialogue of the script very heavily, aside from the first few opening sequences. This ensured the minor continuity references to Terileptils, tinclavic and Razaga were correct as these had originally come from Saward's own script *The Visitation* two years earlier.

The director selected for the serial was Michael Owen Morris, and it was his first break as a television director, being appointed to Serial 6M in April 1983. Previously he had worked in various capacities at the BBC, including a stint as production assistant on *The Pirate Planet*. He went on to handle episodes of other BBC drama series, such as *Juliet Bravo* and *Tenko*.

In the guest cast line-up, two faces familiar to the show appeared. Denis Lill, who had been Charles in Terry Nation's *Survivors* series, played Sir George, and had previously appeared in *Image of the Fendahl* as Doctor Fendelman. Glyn Houston, in the part of Ben Wolsey, had played Professor Watson in *The Hand of Fear*. Most publicity was given to Polly James who had shot to fame as Beryl in the BBC's sit com The *Liver Birds*. Jack Galloway had reached prominence in the BBC's melodrama *Mackenzie* a couple of years earlier, and went on to feature regularly in the second season of Zenith's *The Paradise Club*. The youngest member of the main cast was ▶





DESIGNING *THE AWAKENING*

"The director, production manager and I found the location in the usual way", recalls story designer Barry Newbery, "touring backwards and forwards with a camera in one hand an ordnance survey map in the other. We needed to find a church which was no problem for visual effects to copy in model form, which then had to collapse at the end of the story. In addition, the landscape around it had to be fairly easy to reproduce and inlay."

"The churchyard in the script had to have a lychgate, which we constructed in the absence of one on our location. Despite the horse incident, we did get a usable shot, otherwise it would have had to have been re-assembled and would have needed another day's filming. I wasn't there at the time, but nearby preparing the next location. Locations are not always close together – the maypole was on a green near Fordingbridge and about fifteen miles away from the church!"

"We had to find buildings that were of the right period. Although the story was set in present day, the fact that the locals in the story were playing war games as Roundheads and Cavaliers meant that the locations should be of that period. Admittedly we shot at some places that were not of the period – like a corrugated iron shed – but that helped place the story in the present day. The interiors had to be as correct as possible, partly to give the story a confusion of place and time. The antiques were easy to hire – it was just knowing where to go. There are plenty of places to hire material from, although it is usual to use only a few."

"Obviously the interiors of buildings had to match the exteriors, for example, with the windows, and in the shape and period. The inside of the church was only partially based on the one on location. As usual, we had a limited amount of money, so building something as huge as the inside of a church had its problems. I used painted cloths above ten or twelve feet and cut them and fitted them to the solid scenery walls, arches and columns. There were also 'stained glass windows' which had to echo the Malus and related past history. I had to provide the artist with designs to paint on transparent sheet. We had cameras popping into the set all over the place – the flats were floated on castors and could be moved to let them in."

"There were bits of scenery that fell from the ceiling in the crypt. Visual effects made special pieces matching my scenery, so as not to injure the actors below. Visual effects did have problems with the amount of space behind the 'Malus wall'; their machinery occupied more floor area than they expected and tended to block the fire lane, much to the firemens' displeasure. I feel that the Malus rising from the foundations would have had a much better effect if the church set had been raised upon rostra. But cameras could not, in those days, be used on rostra easily and there was also the unsuitability of the sound of footsteps on wood flooring, when it was supposed to be an old stone church."

"*The Awakening* was the last programme I did at the BBC before I retired."

David Richardson

◀ Keith Jayne as Will Chandler, a seasoned youth actor whose credits included Southern Television's Scarf Jack and who worked with Janet Fielding in *Murphy's Mob* for Central a few months later.

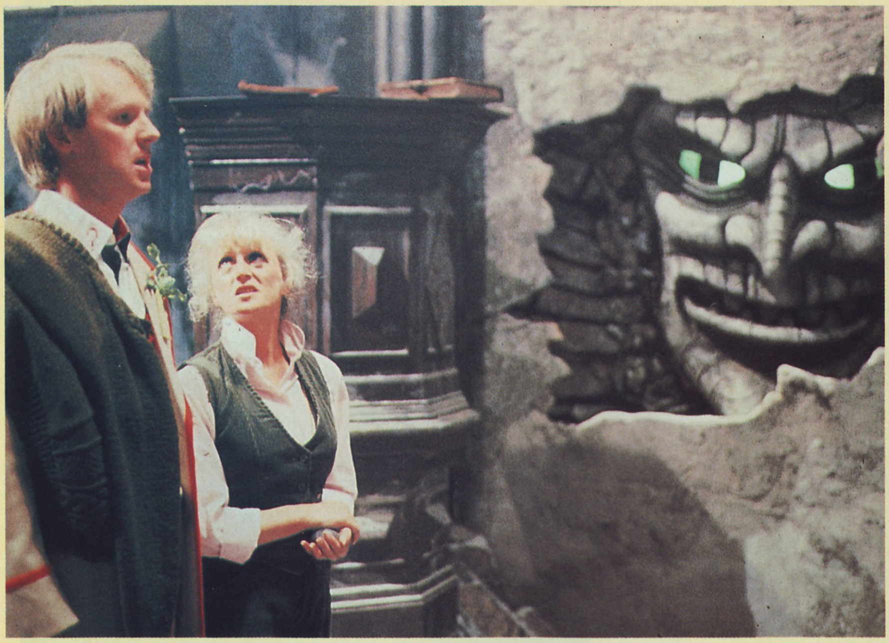
Location shooting on 16mm film took place from Tuesday 19th July to Friday 22nd July 1983. Work was mainly conducted at the hamlet of Shapwick in Dorset where the village green sequences were executed. St. Bartholomew's Church and graveyard featured as the Malus' base of operations, whilst the nearby town of Blandford was also visited to shoot the chase scene with the shallow ford across the road. The fine weather helped the shooting at Shapwick enormously, although the scene done at Blandford was more notably overcast. Other scenes filmed on location were interiors and exteriors of the barn where Turlough and Verney were held, the exterior of Wolsey's house, and the initial exterior scenes at the stables. The barn door was constructed to break apart when Turlough and Verney batter it, which it did all too easily!

Although incidental music was to be added later to the material, some music was provided on location. Two drummers, Messrs. Tuite and Cooney, were contracted to give suitable period percussive sounds in the village green sequences leading up to the Queen of the May's burning in Part Two.

Peter Davison sported a new costume as the Doctor for this story, indicating that his old garb had presumably been left on Sea Base 4 after *Warriors of the Deep*, during which he had latterly worn a guard's protective uniform. The main difference was a new cricketting pullover with more prominant red and black stripes, but there was also some green lining on his shirt as opposed to red. As Tegan, Janet Fielding wore the same mini-dress that she had had in *Warriors of the Deep*.

One famed out-take from the filmed material hailed from the Part Two sequence in which the Doctor and his party return to the church on the horse and cart. Having disembarked, the group walked up to the church through the specially built lynch gate. However, the horse then decided to follow and passed through the gate after them. The cart it was pulling however was somewhat on the larger side, and promptly demolished the gateway. The transmitted version cut before the disaster, but the full sequence was preserved and shown by Noel Edmunds during the Golden Egg Awards on the 10th December 1983 edition of his *The Late, Late Breakfast Show*. The scene also appears on the video *Recall – The Video Observation Game* marketted by Recall Communications in 1990. In total, just over four minutes of filmed material was used in the first episode, and just under seven in the second. This included footage shot by visual effects showing a model of the church falling in on itself, and then being rocked by a subterranean blast upwards.

On 28th July 1983 it was announced to the press that Peter Davison was leaving the series. He had made the decision a few months beforehand and never intended to complete more than three seasons as the title character. Again the hunt for a new actor was on as far as the press was concerned, with Brian



The Fifth Doctor (Peter Davison) and Jane Hampden (Polly James) find themselves in danger in *The Awakening*. Photo © BBC.

Blessed being hotly tipped by the papers on 1st August after a rumour generated by the Blackpool exhibition. In reality, the part had already gone to a character actor whose guest appearance in *Arc of Infinity* had impressed John Nathan-Turner. . .

The single block of studio videotaping took was performed over Thursday 4th to Saturday 6th August 1983 in studio TC6 at the Television Centre. A limited number of sets were used for the serial: the TARDIS, the crypt, Wolsey's parlour, the stable interiors, the church interiors, the tunnel and Wolsey's bedroom. It was during scenes recorded in this last set that props men waved branches outside the window to give added realism. The designer for the serial was Barry Newbery, who had first worked on the series for the re-recording of *An Unearthly Child* and whose most recent serial had been *The Invisible Enemy*.

The crypt sequences featured lightweight polystyrene blocks of debris which implied the fragile and decaying nature of the building. The vestry was built on a raised set so artistes could 'descend' to the tunnels beneath. The church set had several sections of the wall which would collapse on cue, or could be broken away by the Doctor and Will. The largest of these was to allow the large Malus face to appear through a crack. Both the crack, and the mouth of the Malus belched dry ice smoke, and the eyes of the Malus were electronically lit green.

The Malus was designed by Tony Harding to resemble a church gargoyle and its two forms were handled by UNIT 22, Richard Gregory's Imagineering Company. Harding handled the visual effects and had previously worked on the show with *The Invisible Enemy* (for which he designed K.9), *The Power of Kroll, State of Decay* and *The King's Demons*. Imagineering had contributed various props and costumes to the show since *Four to Doomsday*, and were disappointed that the well articulated puppet version of the Malus was not used more in the finished product.

In the studio, both versions of the Malus were manipulated by the visual effects team. The ▶

Tegan (Janet Fielding) in a pensive mood during *The Awakening* Photo © BBC.

Filming work in progress for *The Awakening.* Photo © BBC.

The Awakening was directed by Michael Owen Morris, known at that time more generally as simply Michael Morris. It was his directorial debut and very impressive it was too. At the time I tried to use 'new' directors for the two part story of each season, as this tended to be a lighter story in terms of effects. *The Awakening* was an exception, in that it really was quite ambitious effects-wise. Michael, who is the cousin of *Casualty* Producer, Geraint Morris, assembled a very impressive cast indeed. Barry Newbery's sets were a joy to behold and various Maluses (Mali?) took up endless studio time but to good effect.

My memories of this story are an odd assortment. I remember Sandra Dickinson joined Peter Davison on location for this story – the only location visit she made, I recall. We were visited by an army of newspaper reporters and photographers during the shoot and I have memories of being slightly lemon-lipped, as the newshounds appeared more interested in Sandra than *Doctor Who*! Ah well, that's showbusiness!

Jack Galloway played Joseph Willow. Jack had assured Michael and me that he could ride but it was obvious to everyone, on and off camera, that he was terrified of horses . . . or, at least, the horse he was given to ride.

Much has been written of the facts surrounding the now 'famous' out-take from this story, so here's my version. The horse pulling the cart kept stopping short of the lynch-gate on early takes of the 'famous' shot, because his 'mare' was standing nearby on the outer side of the gate. So, finally, the mare was positioned by the horse-handler inside the graveyard, just out of shot, but in the eyeline of the horse, in the hope that this would attract the horse to come to rest nearer the gate. No-one, including the horse-handler realised it would insist on getting that near to the gate!

Another piece of mis-information involves Kamelion. The sequences involving the robot were not omitted from the final transmitted version because they were inferior, though they were extremely difficult to realise. They were omitted because episode one proved over-length and the 'Kamelion' scenes were not essential to *The Awakening* story. Even so, we required special dispensation for transmission of an episode that was almost a minute longer than required.

At the end of the final day's recording, as usual, we adjourned to the BBC club bar, and Polly James, who played Jane Hampden, confided in me that much as she'd loved doing *Doctor Who,* she hadn't understood a word of it!

John Nathan-Turner

Ghostly effects. Image © BBC.

puppet version appeared on the wall of the TARDIS courtesy of CSO, and in close ups green slime was seen to emerge from its mouth and eye sockets as it died.

The TARDIS console was fitted with a red pulsing light on its underside which flashed as Turlough worked on it in Part One. CSO was used for the scanner screen as usual and when the craft came in to land the camera image of the console room was juddered electronically.

Not a well alien! The entity is destroyed. Image © BBC.

The images conjured up by the Malus appeared and vanished with BBC computer generated blue squares superimposed over the picture in post production.

The image of the old man in the stables in Part One first appears with his chest only, then his head only, and then the torso fades back in again. The spirits of the cavalier and the three roundheads were all dressed in light blue shades and harshly lit to make them appear ethereal.

One scene recorded but not used for reasons of time (Part One when edited, still ran to 25 minutes 18 seconds) featured the Doctor's third companion at the time, Kamelion. The shape changing robot had last been seen at the end of *The King's Demons* the previous season, and it was planned to have appeared in Part One of *The Awakening*. Previously voiced

Image © BBC.

The Doctor is captured by the Roundheads. Photo © BBC.

by Gerald Flood, this time it was to imitate Turlough and the Doctor for its brief scenes and so Mark Strickson and Peter Davison recorded voice-overs accordingly. The missing material included Scene 2 in the TARDIS corridor where Tegan finds Kamelion with its hand inserted into a roundel socket, learning more about the TARDIS to Tegan's continuing suspicion. As the TARDIS shudders, Kamelion suggests that she should go to the console room. The Kamelion prop built by Imagineering was proving very difficult to operate correctly since the creator of its software had been killed in an accident and never wrote fully documented notes of operation. The prop's range was thus far narrower than envisaged, sealing the fate on its departure from the show.

Peter Howell recorded just over thirteen minutes of incidental music at the Radiophonic Workshop using a Cromwellian drum beat which was added in post production. A suite of this music was edited together in stereo from the original Multitrack recordings and placed on Band 2 Side Two of *Doctor Who – The Music II* (LP: REH 552, Cassette: ZCR 552) by BBC Records and released in February 1985.

In the *Radio Times*, an oversight meant that Frederick Hall, who appeared in Part Two only, was not credited with his role as Andrew Verdey. The story was transmitted over two consecutive nights, Thursday 19th and Friday 20th January 1984. The viewing figures of 7.9M (61st) and 6.6M (84th) were average for the season, as were the appreciation figures of 65% and 63%. The serial was edited into a forty-eight minute compilation edition and shown as part of a three week repeat season on BBC1 in the summer of 1984 on 20th July, with far lower viewing figures of 4.4M (104th) due to the good weather and other factors. It still scored an AI figure of 64% however.

Eric Pringle novelised the story very closely to the final television version for Target/W.H. Allen. *Doctor Who – The Awakening* was published in hardback by W. H. Allen in February 1985 with a paperback release four months later as Book No. 95. The cover artist was Andrew Skilleter.

In 1987, the master one inch tape of *The Awakening* Part One was badly scratched during a duplication session. Although this tape and the master tape of Part Two still exist at the BBC Archives, any requirement for a transmission print is now handled by re-editing the damaged first episode from the compilation print shown in July 1984.

Archive and Fact File compiled by Andrew Pixley, co-editor of Time Screen. With thanks to David J. Howe.

◆

THE AWAKENING
SERIAL 6M
CAST:

Peter Davison *(The Doctor)* with Polly James *(Jane Hampden)*, Denis Lill *(Sir George)*, Jack Galloway *(Joseph Willow)*, Glyn Houston *(Colonel Wolsey)*, Mark Strickson *(Turlough)*, Janet Fielding *(Tegan)*, Keith Jayne *(Will Chandler)*, Christopher Saul *(Trooper)*, Frederick Hall *(Andrew Verney)*.

CREDITS:

Written by Eric Pringle. Incidental music: Peter Howell. Script Editor: Eric Saward. Designer: Barry Newbery. Producer: John Nathan-Turner. Director: Michael Owen Morris.

BROADCAST DETAILS:

Part One	19th January, 1984	6.40pm – 7.05pm
Part Two	20th January, 1984	6.40pm – 7.05pm

REPEAT DETAILS:

The Awakening	20th July, 1984	6.50pm – 7.40pm

Viewing Figures:
One: 7.9M (61st), Two: 6.6M (84th), Compilation: 4.4M (104th)

Audience Appreciation:
One: 65%, Two: 63%, Compilation: 64%

Sylvester McCoy

EPISODE GUIDE

TIME AND THE RANI (Serial 7D) Four Episodes

Part One (7/9/87)
Via Urak, the Rani watches Mel run across the barren landscapes on the TARDIS scanner and persuades the amnesia stricken Doctor that the figure he sees is the evil Rani, who must be destroyed. Ikona watches as Mel runs through boobytrap trip wires. Screaming, she becomes trapped in one of the transparent bubbles which is launched, spinning to its destruction.

Part Two (14/9/87)
Having been overpowered by the Doctor, the Rani searches the Tetrap eyrie to no avail and exits, closing the grille behind her. The Doctor emerges from the darkness, but before he can leave the cave finds himself surrounded by Tetraps, their vicious mouths opening to reveal deadly tongues.

Part Three (21/9/87)
The Rani goes to the brain area to monitor operations as the voices of thought make their breakthrough with the problem. The brain swells. Out in the corridors, Mel screams as she sees the Doctor, inside the booth, having his mind drained away through the headset he is wearing.

Part Four (28/9/87)
The Rani's base has exploded, her missile has missed the asteroid and she herself is a prisoner of the Tetraps in her own TARDIS. With a TARDIS full of genii to be returned home, the Doctor and Mel say goodbye to Faron and Ikona, who pour away the antidote against the killer insects in the dome. Mel feels that it will take a while to get used to the Doctor's new persona. "I'll grow on you Mel," replies the Doctor.

The Seventh Doctor debuts. Sylvester McCoy and Bonnie Langford (playing his first companion, Melanie Bush) on location for *Time and the Rani.* Photo © BBC.

Cast: Sylvester McCoy *(The Doctor)* and Bonnie Langford *(Melanie)* with Mark Greenstreet *(Ikona)*, Kate O'Mara *(The Rani)*, Richard Gauntlett *(Urak)*, Karen Clegg *(Sarn)*, Donald Pickering *(Beyus)*, Wenda Ventham *(Faroon)*, John Segal *(Lanisha)*; Peter Tuddenham, Jacki Webb *(Special Voices)*.

Written by Pip and Jane Baker. Theme music composed by Ron Grainer. Theme arrangement/Incidental music by Keff McCulloch. Costume designer: Ken Trew. Make-up designer: Leslie Rawstorne. Visual effects designer: Colin Mapson. Lighting: Henry Barber. Script editor: Andrew Cartmel. Designer: Geoff Powell. Producer: John Nathan-Turner. Director: Andrew Morgan.

PARADISE TOWERS (Serial 7E) Four Episodes

Part One (5/10/87)
The Doctor is greeted by the Chief Caretaker when the Deputy takes him into his control room. "This is the Great Architect, returned to Paradise Towers. Bid him welcome. All hail the Great Architect! All hail!"
"What shall we do with him now then Chief?" asks the Deputy. "Kill 'im" replies the Chief.

Part Two (12/10/87)
Mel finishes her tea and crumpets with Tilda and

part 1

The Doctor in trouble with a Cleaner Robot in *Paradise Towers.* Photo © BBC.

Tabby, but the two women now inform her that they want her to stay. In fact they never want her to leave. Ensnared by a shawl and threatened with a toasting fork, Mel is told, "In our exprience Mel dear, it is much better not to struggle too much, it only causes needless distress."

Part Four *(19/10/87)*
Whilst Mel and Pex are oblivious to the cleaner in the pool, a robot cleaner pushes the Chief towards his 'pet'. The 'pet' reveals it is Kroagnon, the Great Architect and that the Chief's body will be the right one for it to live in. As the Chief is enclosed in a cylinder of light, the Doctor advocates a retreat for himself and the Kangs, but the claw of a robot cleaner grabs him by the throat.

Part Five *(26/10/87)*
The Kangs, now united, hail Pex the unalive. With the wallscrawl off the TARDIS, the Doctor is presented with a gift, a Kang scarf which is both blue and red. As the TARDIS dematerialises with him and Mel onboard, it reveals some new wallscrawl . . . PEX LIVES.

Cast: Sylvester McCoy *(The Doctor)* and Bonnie Langford *(Melanie)* with Astra Sheridan *(Yellow Kang)*, Joseph Young *(Young Caretaker)*, Annabel Yuresha *(Bin Liner)*, Julie Brennon *(Fire Escape)*, Catherine Cusack *(Blue Kang Leader)*, Clive Merrison *(Deputy Chief Caretaker)*, Brenda Bruce *(Tilda)*, Elizabeth Spriggs *(Tabby)*, Howard Cooke *(Pex)*, Richard Briers *(Chief Caretaker)*, Judy Cornwell *(Maddy)*, Simon Coady *(Video Commentary)*.

Written by Stephen Wyatt. Theme music composed by Ron Grainer. Theme arrangement/Incidental music by Keff McCulloch. Costume designer: Janet Tharby. Make-up designer: Shauna Harrison. Visual effects designer: Simon Tayler. Lighting: Henry Barber. Script editor: Andrew Cartmel. Designer: Martin Collins. Producer: John Nathan-Turner. Director: Nicholas Mallett.

Gavrok (Don Henderson) goes into action in *Delta and the Bannermen.* Photo © BBC.

DELTA AND THE BANNERMEN (Serial 7F)
Three Episodes

Part One *(2/11/87)*
Whilst Mel is confronted with the green creature hatching from the silver egg, the Doctor and Ray are held at gunpoint by the mercenary Keillor in the linen store. Realising the identity of the Doctor, Keillor knows this killing will make him richer still. The Doctor pleads for Ray's life, but the man retorts, "I don't just kill for money, it's also something I enjoy."

Part Two *(9/11/87)*
The Doctor's angry confrontation with Gavrok ends as he announces that he is taking Burton and Mel and the three of them will drive away from Shangri-La protected by the same flag of truce he arrived under on a motorbike. The hostages are released, but as the trio walk to the Vincent the Bannermen raise and ready their guns. "Actually, I think I may have gone a little too far," admits the Doctor.

Part Three *(16/11/87)*
Burton thanks the Doctor for the best shindig in years as the coach from the Skegness Glee Club arrives blaring out "Happy Days are Here Again." Goronwy hands the Doctor a jar of 1928 Hibiscus Blossom, and the Doctor points Hawk and Weismuller to their dented satellite. The American agents watch in amazement as the police box fades away, but Goronwy just smiles.

Cast: Sylvester McCoy *(The Doctor)* and Bonnie Langford *(Melanie)* with Don Henderson *(Gavrok)*, Belinda Mayne *(Delta)*, Tim Scott *(Chima)*, Ken Dodd *(Tollmaster)*, Stubby Kaye *(Weismuller)*, Morgan Deare *(Hawk)*, Johnny Dennis *(Murray)*, Anita Graham *(Bollit)*, Leslie Meadows *(Adlon)*, Brian Hibbard *(Keillor)*, Richard Davis *(Burton)*, David Kinder *(Billy)*, Sara Griffiths *(Ray)*; Robin Aspland, Keff McCulloch, Justin Myers, ▶

Ralph Salmins *(The Lorells)*; Tracey Wilson, Jodie Wilson *(Vocalists)*, Martin Geraint *(Vinny)*, Jessica McGough *(Baby Chimeron)*, Hugh Lloyd *(Goronwy)*, Amy Osborn *(Young Chimeron)*, Clive Condon *(Callon)*, Richard Mitchley *(Arrex)*, Laura Collins *(Young Chimeron)*, Carley Joseph *(Chimeron Princess)*.

Written by Malcolm Kohll. Theme music composed by Ron Grainer. Incidental music: Keff McCulloch. Costume designer: Richard Croft. Make-up designer: Gillian Thomas. Visual effects designer: Andy McVean. Script editor: Andrew Cartmel. Designer: John Asbridge. Producer John Nathan-Turner. Director: Chris Clough.

DRAGONFIRE
(Serial 7G)
Three Episodes

Part One *(23/11/87)*
Leading Mel through the tunnels, Ace tells her that she doesn't believe in the legend of dragons. However, the fire-breathing creature soon appears before them. Meanwhile, the Doctor's attempts to climb down a glacier face from the safety railing result in him sliding down his umbrella and being suspended above a terrifying drop.

Part Two *(30/11/87)*
The Doctor reasons out that the safest protection for the treasure would be guarded by a fire-breathing dragon, and the creature's head splits open to reveal a huge crystal throbbing with intense optical energy. Overhearing all this on the radio bug, Kane's cold eyes are ablaze. "At last, after three thousand years, the Dragonfire shall be mine!"

Part Three *(7/12/87)*
Mel has decided that it is time to leave the Doctor, and will travel on with Glitz in the *Nosferatu II* to keep him out of trouble. She promises to send a postcard and suggests that the Doctor looks after Ace, who has nowhere to go. The Doctor lays down three ground rules for the girl, "One, I'm in charge. Two, I'm not the Professor, I'm the Doctor. And the third . . . well I'll think up the third by the time we get to Perivale." The little girl watches the TARDIS fade away from the freezer centre.

Ace (Sophie Aldred) debuts in *Dragonfire*. Photo © BBC.

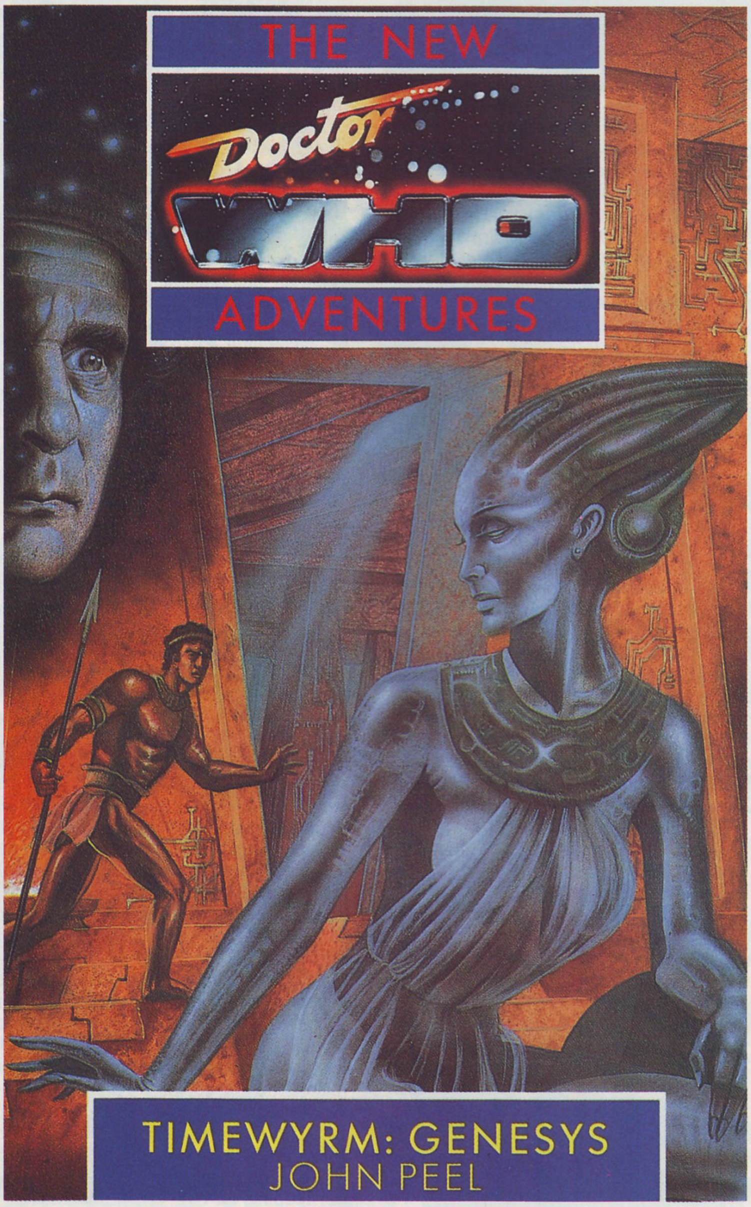
Cast: Sylvester McCoy *(The Doctor)* and Bonnie Langford *(Melanie)* with Tony Osoba *(Kracauer)*, Stephanie Fayerman *(McLuhan)*, Sean Blowers *(Zed)*, Stuart Organ *(Bazin)*, Nigel Miles-Thomas *(Pudovkin)*, Edward Peel *(Kane)*, Shirin Taylor *(Customer)*, Miranda Borman *(Stellar)*, Lynn Gardener *(Announcer)*, Ian Mackenzie *(Anderson)*, Tony Selby *(Glitz)*, Sophie Aldred *(Ace)*, Patricia Quinn *(Belazs)*, Leslie Meadows *(The Creature)*, Chris Macdonnel *(Arnheim)*, Daphne Oxenford *(Archivist)*.

Written by Ian Briggs. Theme music composed by Ron Grainer. Incidental music by Dominic Glynn. Costume designer: Richard Croft. Make-up designer: Gillian Thomas. Visual effects designer: Andy McVean. Script editor: Andrew Cartmel. Designer: John Asbridge. Producer: John Nathan-Turner. Director: Chris Clough.

The pirateer Glitz (Tony Selby) re-appears in *Dragonfire*. Photo © BBC.

OFF THE SHELF

Gary Russell probes into the worlds of *Blake's 7* and then drops back into *Doctor Who* mode before we forget which magazine he's writing for. . .



Well, it seems it's all systems go regarding Virgin's Timewyrm series for later this year. Confirmed titles for the four books are John Peel's *Genesys,* Terrance Dicks' *Exodus,* Nigel Robinson's *Apocalypse* and Paul Cornell's *Revelations.* In the coming months I hope to be able to get comments from each of the four authors as to their intentions for their stories, what it's like writing original *Doctor Who* novels and, if it works out, we'll also be looking at how the books are actually created, from initial contracting by W H Allen, through the various drafts and rewrites and how the covers were prepared up to final publication.

Returning to *Doctor Who* work after a long absence is Andrew Skilliter who is providing the covers for the first four new adventures. After those four books will be a second series of adventures, at present comprising three books. The writers and cover artist have yet to be confirmed. Alister Pearson meanwhile is concentrating on providing Target with new covers for their old books and keeping the BBC Video releases attractively packaged. Alister's last art to date for a new book is the striking *Battlefield* cover.

Meanwhile, Alister has been busy with the aforementioned rejacketing of the older books. Obviously stories which have a recent BBC video equivalent have that cover, such as *The Brain of Morbius* or *The Dominators*. But some of the older BBC videos that had photo covers have not utilised the new paperback cover. Whether Alister's *Day of the Daleks* new cover is a patch on Andrew Skilleter's version of a few years back is a matter of opinion. Personally, I don't think it is, and I can see that it would not be vibrant enough for BBC Video to start using it. (Mind you, I still think Chris Achilleos' 1974 original is unbeatable!). However, Alister's new *The Ark in Space* is a vast improvement on both Achilleos' original 1976 cover and the awful BBC mish-mash so perhaps they'll adopt that one. Alister's new *Death To The Daleks* is also far superior to either the video or old book version, but what is it about *Spearhead From Space?* Chris Achilleos' 1973 book cover was hardly wonderful, and Andrew Skilliter's version was dreadful. The BBC Video cover was interesting but tacky and even Alister Pearson's new one, with its predominantly pink Seventies-style layout is ghastly. At a Liverpool's Nebula convention last year, Alister pointed out that he had little more than twenty-four hours to produce some of these new covers. *Spearhead*'s pink effort is one that definitely shows the strain!

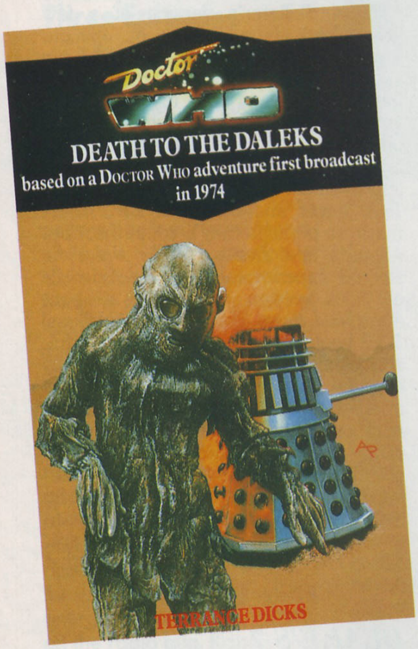
BLAKE'S 7

I doubt it's not grabbed your attention that the BBC, contrary to what they once said, have deleted their original four compilation *Blake's 7* video releases and reissued them in uniformly bad new covers, in episodic form. Covers aside, this can only be applauded, not only by Blake fans but those of us who think that perhaps when their master tapes are worn down, BBC Video might reissue the likes of *Pyramids of Mars, Day Of The Daleks* or better still *The Seeds of Death* in their unexpurgated forms.

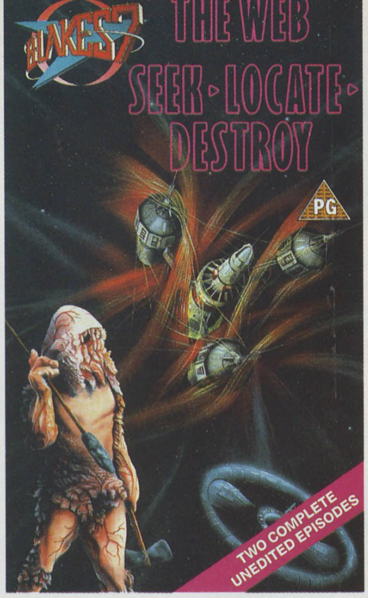
The Blake tapes are also of interest from a *Doctor Who* point of view. From a production angle they were produced by David Maloney whose *Who* directing credits are numerable but include *The War Games, Planet of the Daleks, Genesis of the Daleks* and *The Deadly*

Assassin. The script editor was Chris Boucher (Robert Holmes turned the job down – he'd just finished editing *Doctor Who* when *Blake's 7* started and wanted a break from science fiction) who wrote, amongst others, *The Face of Evil* and *The Robots of Death.* Terry 'Dalek' Nation created and wrote the first series and many *Who* directors like Michael Briant and Pennant Roberts contributed to the show.

At the time many *Doctor Who* fans resented *Blake's 7,* seeing it as a competitor and perhaps a successor to the long running show. With hindsight, it's easy to see that it could never achieve that; like *Star Trek* (which it bore far more similarities to) it was too restricted in its setting. However it did initially have much better visual effects than *Doctor Who,* always a bugbear with the casual viewer. It was also more adult and for the first couple of years, had better scripts and casting than some contemporary *Who.* Amongst those actors were Paul Darrow (Avon), who had appeared in *Doctor Who* many years previously as a UNIT sergeant, killed by The Silurians. Michael Keating (Vila) had likewise cropped up in *Doctor Who,* although far more recently in *The Sun Makers* as, ironically, a rebel. (In fact, Michael told **DWM** that it was his *Who* role that earned him the part in the new series).



Peter Tuddenham (Voice of Zen) had lent his vocal talents to *Doctor Who* twice previously, originally in *The Ark In Space* but much more memorably as the vocal manifestation of the Helix Energy in *The Masque of Mandragora.* Both Paul Darrow and Peter Tuddenham would later reappear in *Doctor Who,* in *Timelash* and *Time and the Rani* respectively.

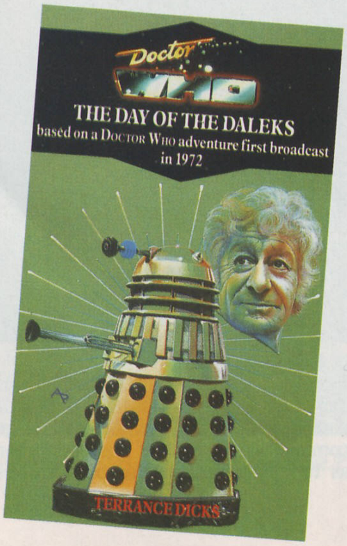


The first Blake episode *The Way Back* is probably the best of the entire first eight episodes BBC Video have so far issued, telling the story of how Blake is framed for crimes he did not commit to try and break the morale of the rebellious faction fighting the vastly inhibiting Federation. The episode also starred Jeremy Wilkin as one of Blake's more treacherous friends Tarrant, a similar role to the one he played as Kellman in *Revenge of the Cybermen.*

Space Fall is in many ways the second part of the first episode and sees Blake starting to work with those who will eventually become his crew – Vila, Jenna and Gan – and of course, he meets Avon. An on-ship mutiny takes place but is crushed by the Federation guards. As a punishment Blake, Avon and Jenna are sent to investigate an unknown ship that appears, after some guards are killed on board it under mysterious circumstances. Ultimately Blake steals the ship, which becomes the *Liberator.*

A whole host of past *Doctor Who* actors appeared in this episode. Glyn Owen, a few months prior to his appearance as Rohm Dutt in *Power of Kroll* plays the Federation prison ship captain, supported by *Face of Evil*'s Leslie Schofield as his malevolent number two and *Underworld*'s Norman Tipton is the junior officer. One of the mutineers, Nova, was played by Tom Kelly who was in both *Face of Evil* and *The Invasion of Time.*

The third episode which rounds off the introductory stories sees both the Prison Ship and *Liberator* arriving at the prison planet Cygnus Alpha. Here Blake rounds up some more crew including Vila and Gan as well as discovering Zen the computer for the first time. Glyn Owen and Norman Tipton again star, joined by *Mindwarp's* Brian Blessed (delightfully OTT as a mad monk), *Face of Evil/Robots of Death/Remembrance of the Daleks* star Pamela Salem as his second in command, Peter Childs of *Mark of the Rani* as a friend of Vila's who almost survives to become one of Blake's crew and Robert Russell, the strong silent Caber of *Terror of The Zygons* as another of Blessed's henchthugs! The fourth story, *Time Squad* is a bit of a damp squib, possibly the worst story of all four seasons of Blake, and definitely the worst of the first series. Apart from its introduction of Cally to Blake's team (and then there were seven. . .) it has little else of merit.



Richard Beale, one of the actors from *The Ark* and *The Green Death* features in *The Web,* a story of cute aliens and plastic anoraks. He is joined by *Talons of Weng-Chiang*'s Deep Roy as a Decima and *Robots of Death* star Miles Fothergill. *Seek-Locate-Destroy* is a great episode, introducing the main villain of the piece Travis, played by Stephen Grief and his mistress Servelan, played by Jacqueline Pearce, who years later played a similar part in *The Two Doctors.* It's very clear in this episode that Servelan was not intended to be the big bad villain that she becomes in later series, taking a very back seat to the machinations of Travis. Peter Miles, best known as Nyder in *Genesis of the Daleks* features as one of Servelan's ministers, a part he would later recreate in the second series, one of the only characters to survive more than one story in *Blake's 7.* Ian Cullen from *The Aztecs* also stars, alongside *The Space Museum/The War Games'* Peter Craze.

Also good is *Mission To Destiny,* a murder mystery littered with corpses and *Doctor Who* actors. Amongst the suspects is K9 himself John Leeson, *Ghost Light*'s Nimrod Carl Forgione, *Warriors of the Deep*'s only survivor Nigel Humphreys and *The Romans/The Armageddon Factor*'s Barry Jackson. The final story of this initial run of tapes is the excellent *Duel,* Travis making only his second appearance but already immediately recognisable as a villain not to be toyed with. *Talons of Weng Chiang*'s Patsy Smart also stars but stealing the show is Isla Blair, later to appear in a horribly wasted guest role in *The King's Demons. Duel* is also director Douglas Camfield's only contribution to the show, and it is that which probably makes the episode as good as it is.

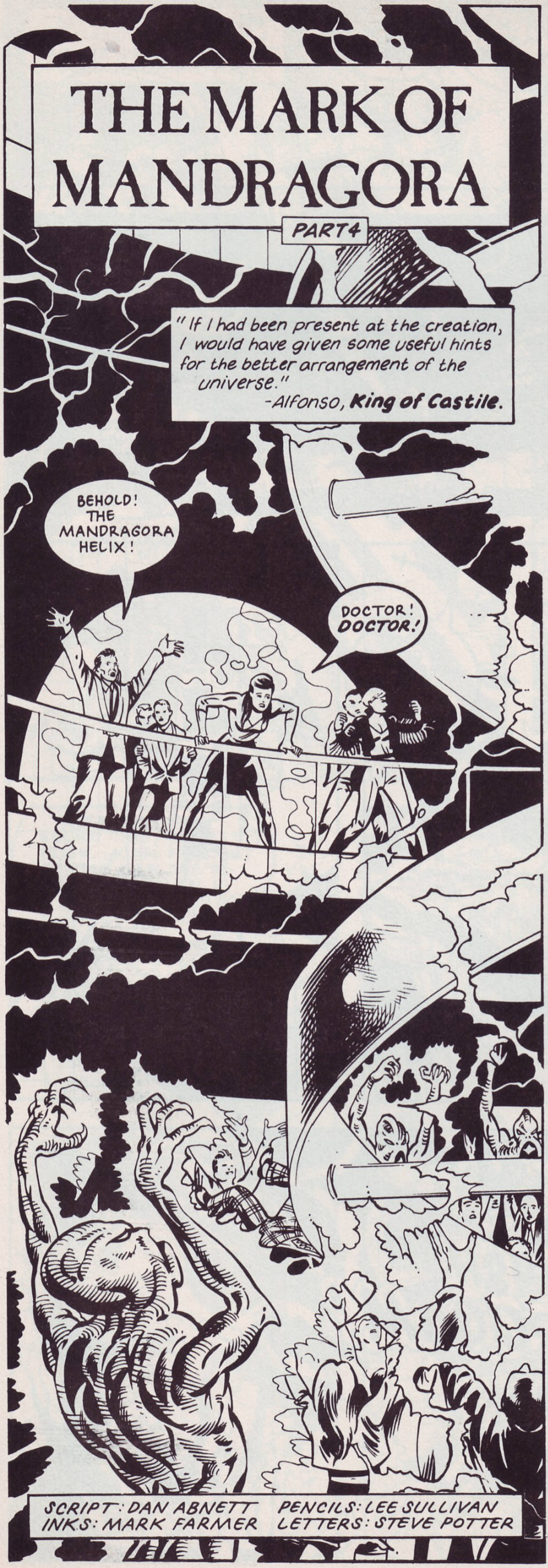
Whether all those connections are valid enough reasons to make *Doctor Who* fans rush out and buy the eight tapes, I don't know, but regardless, I'll be keeping an eye on future *Blake's 7* releases and noting their *Doctor Who* relevance. . .

Next month we'll hopefully have a sneak preview of Marc Platt's *Battlefield* and perhaps another flick through some of the best fanzines around.

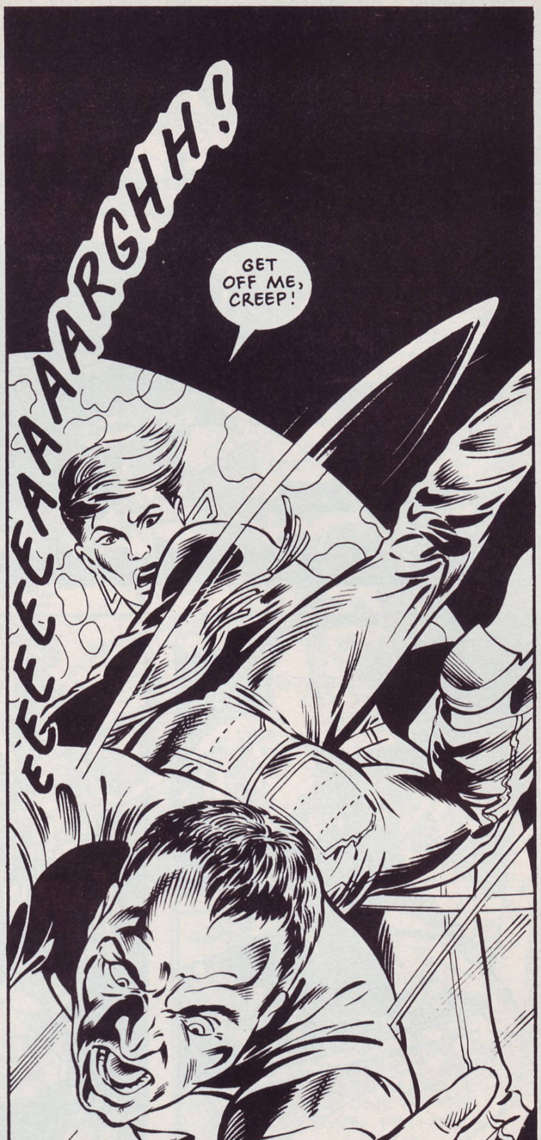
THE MARK OF MANDRAGORA

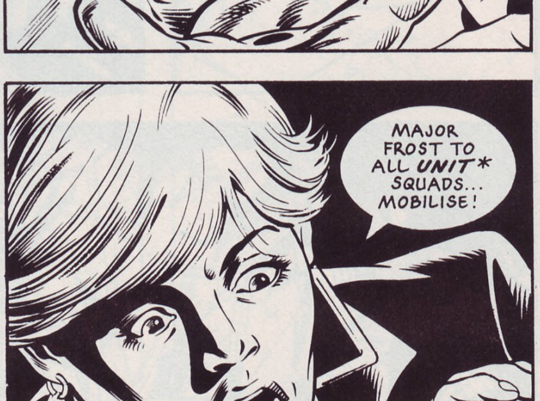
PART 4

> *"If I had been present at the creation, I would have given some useful hints for the better arrangement of the universe."*
> *-Alfonso,* ***King of Castile.***

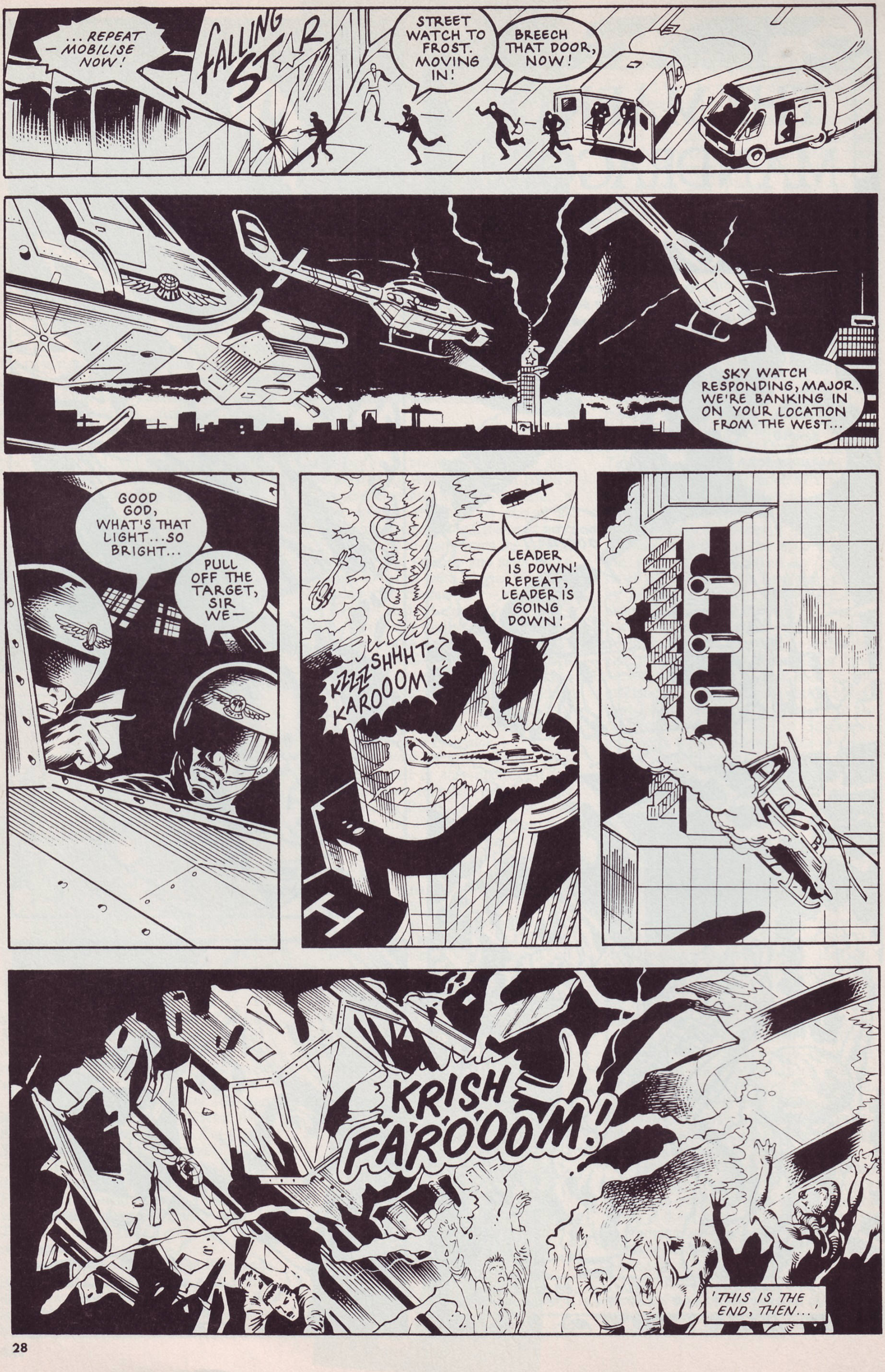

BEHOLD! THE MANDRAGORA HELIX!
DOCTOR! **DOCTOR!**

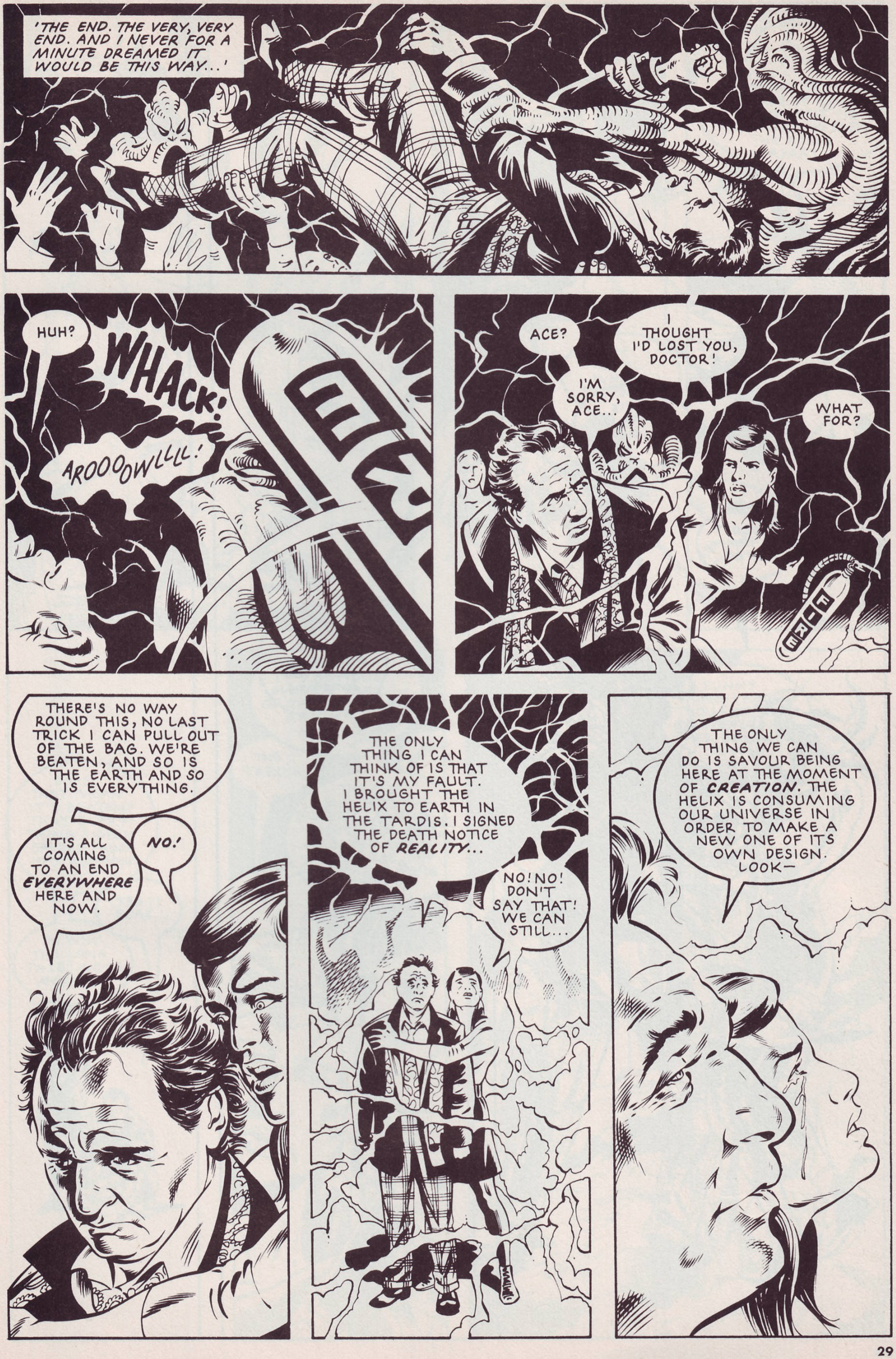
SCRIPT: DAN ABNETT PENCILS: LEE SULLIVAN
INKS: MARK FARMER LETTERS: STEVE POTTER

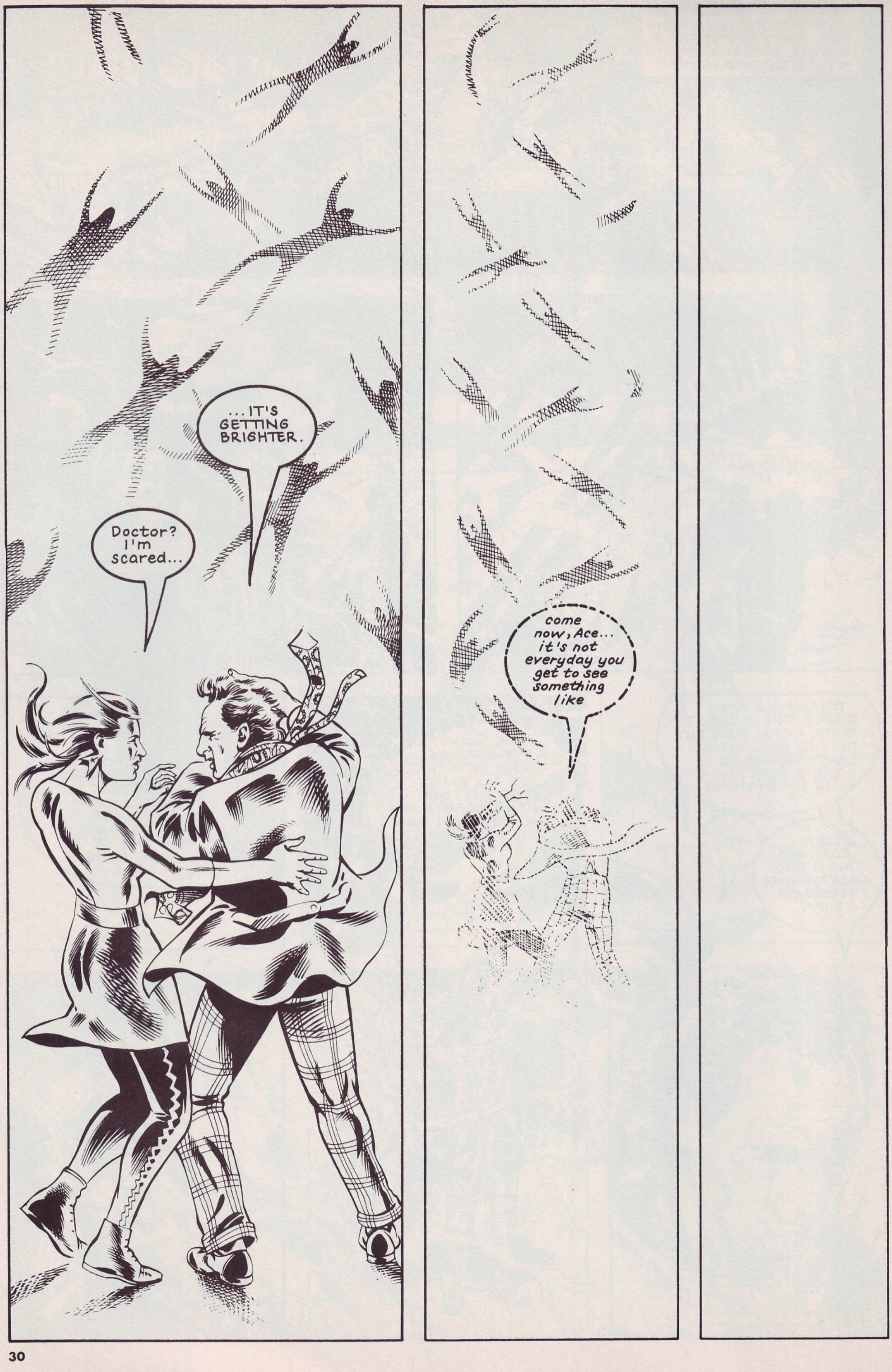

EEEEEEAAAAARGHH!
GET OFF ME, CREEP!

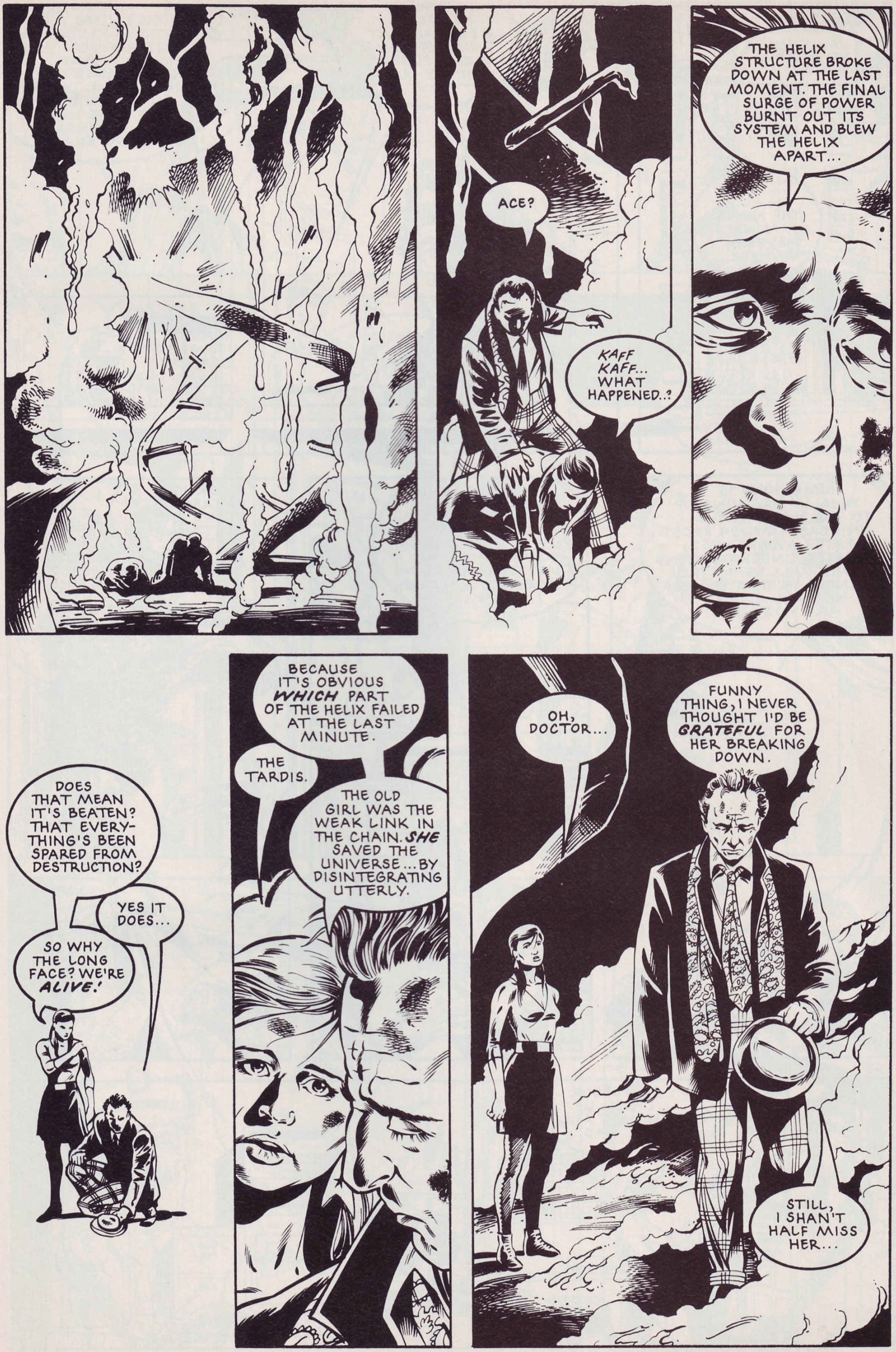

MAJOR FROST TO ALL **UNIT*** SQUADS... MOBILISE!

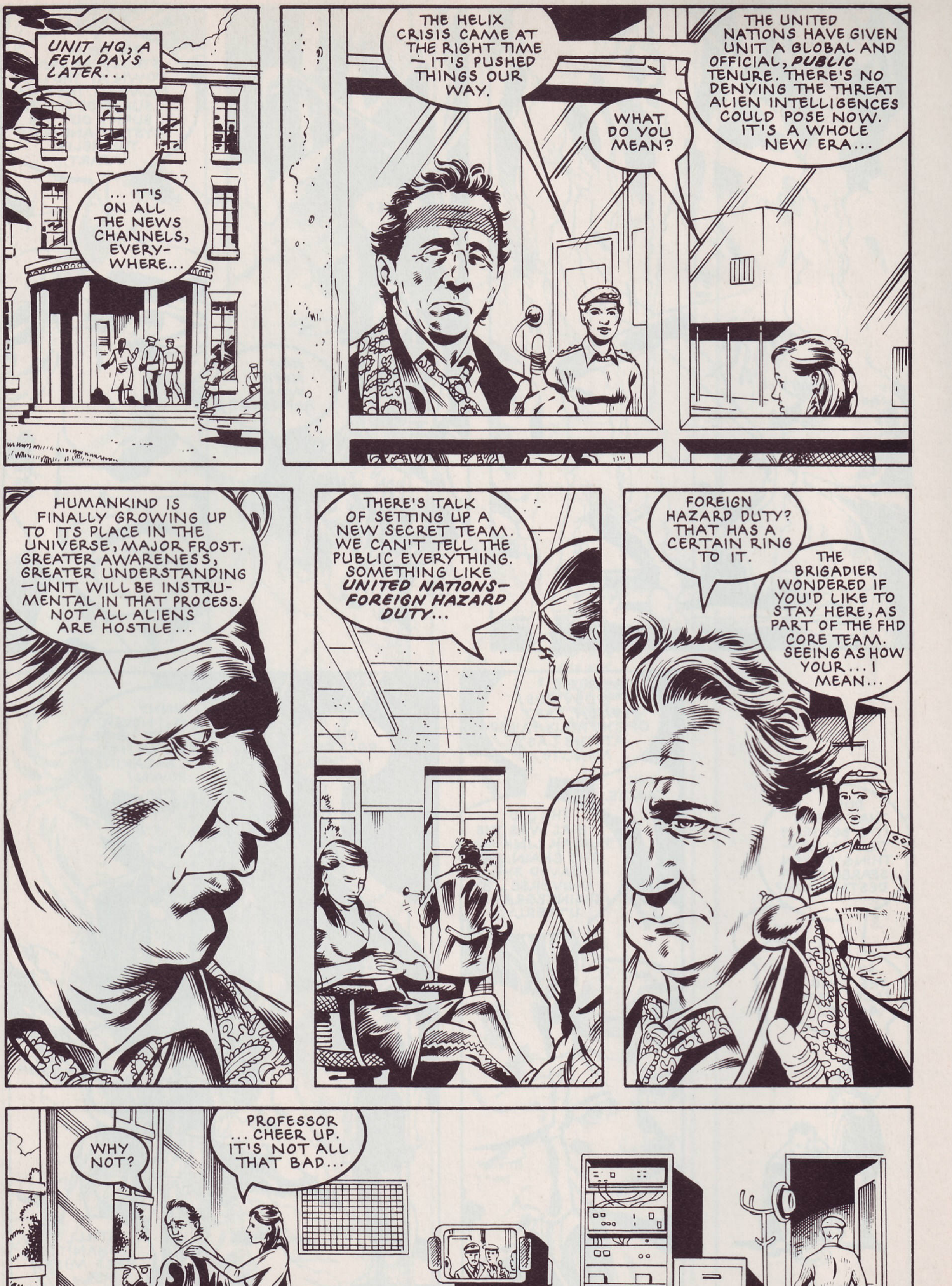
*UNITED NATIONS INTELLIGENCE TASKFORCE

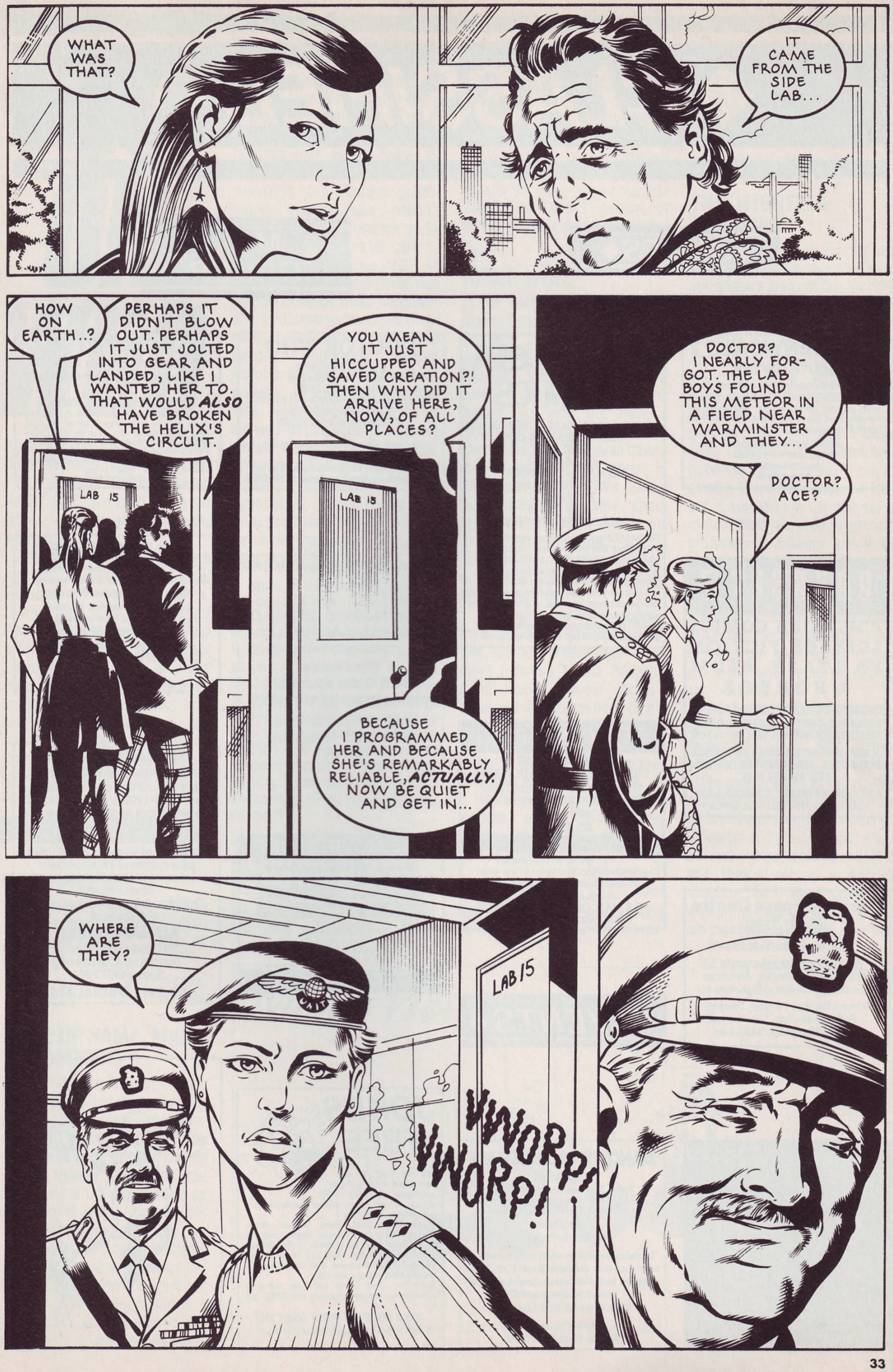

... REPEAT — MOBILISE NOW!
FALLING STAR
STREET WATCH TO FROST. MOVING IN!
BREECH THAT DOOR, NOW!
SKY WATCH RESPONDING, MAJOR. WE'RE BANKING IN ON YOUR LOCATION FROM THE WEST...
GOOD GOD, WHAT'S THAT LIGHT... SO BRIGHT...
PULL OFF THE TARGET, SIR WE—
LEADER IS DOWN! REPEAT, LEADER IS GOING DOWN!
KZZZZSHHHT-KAROOOM!
KRISH FAROOOM!
'THIS IS THE END, THEN...'


'THE END. THE VERY, VERY END. AND I NEVER FOR A MINUTE DREAMED IT WOULD BE THIS WAY...'
HUH?
WHACK!
AROOOOWLLLL!
ACE?
I THOUGHT I'D LOST YOU, DOCTOR!
I'M SORRY, ACE...
WHAT FOR?
FIRE
THERE'S NO WAY ROUND THIS, NO LAST TRICK I CAN PULL OUT OF THE BAG. WE'RE BEATEN, AND SO IS THE EARTH AND SO IS EVERYTHING.
IT'S ALL COMING TO AN END EVERYWHERE HERE AND NOW.
NO!
THE ONLY THING I CAN THINK OF IS THAT IT'S MY FAULT. I BROUGHT THE HELIX TO EARTH IN THE TARDIS. I SIGNED THE DEATH NOTICE OF REALITY...
NO! NO! DON'T SAY THAT! WE CAN STILL...
THE ONLY THING WE CAN DO IS SAVOUR BEING HERE AT THE MOMENT OF CREATION. THE HELIX IS CONSUMING OUR UNIVERSE IN ORDER TO MAKE A NEW ONE OF ITS OWN DESIGN. LOOK—


...IT'S GETTING BRIGHTER.
Doctor? I'm scared...
come now, Ace... it's not everyday you get to see something like


ACE?
KAFF KAFF... WHAT HAPPENED..?
THE HELIX STRUCTURE BROKE DOWN AT THE LAST MOMENT. THE FINAL SURGE OF POWER BURNT OUT ITS SYSTEM AND BLEW THE HELIX APART...
DOES THAT MEAN IT'S BEATEN? THAT EVERYTHING'S BEEN SPARED FROM DESTRUCTION?
YES IT DOES...
SO WHY THE LONG FACE? WE'RE **ALIVE!**
BECAUSE IT'S OBVIOUS **WHICH** PART OF THE HELIX FAILED AT THE LAST MINUTE.
THE TARDIS.
THE OLD GIRL WAS THE WEAK LINK IN THE CHAIN. **SHE** SAVED THE UNIVERSE... BY DISINTEGRATING UTTERLY.
OH, DOCTOR...
FUNNY THING, I NEVER THOUGHT I'D BE **GRATEFUL** FOR HER BREAKING DOWN.
STILL, I SHAN'T HALF MISS HER...


UNIT HQ, A FEW DAYS LATER...
... IT'S ON ALL THE NEWS CHANNELS, EVERY-WHERE...
THE HELIX CRISIS CAME AT THE RIGHT TIME — IT'S PUSHED THINGS OUR WAY.
WHAT DO YOU MEAN?
THE UNITED NATIONS HAVE GIVEN UNIT A GLOBAL AND OFFICIAL, PUBLIC TENURE. THERE'S NO DENYING THE THREAT ALIEN INTELLIGENCES COULD POSE NOW. IT'S A WHOLE NEW ERA...
HUMANKIND IS FINALLY GROWING UP TO ITS PLACE IN THE UNIVERSE, MAJOR FROST. GREATER AWARENESS, GREATER UNDERSTANDING — UNIT WILL BE INSTRUMENTAL IN THAT PROCESS. NOT ALL ALIENS ARE HOSTILE...
THERE'S TALK OF SETTING UP A NEW SECRET TEAM. WE CAN'T TELL THE PUBLIC EVERYTHING. SOMETHING LIKE UNITED NATIONS — FOREIGN HAZARD DUTY...
FOREIGN HAZARD DUTY? THAT HAS A CERTAIN RING TO IT.
THE BRIGADIER WONDERED IF YOU'D LIKE TO STAY HERE, AS PART OF THE FHD CORE TEAM. SEEING AS HOW YOUR... I MEAN...
WHY NOT?
PROFESSOR ... CHEER UP. IT'S NOT ALL THAT BAD...
EEEREEEK!?


WHAT WAS THAT?
IT CAME FROM THE SIDE LAB...
HOW ON EARTH..?
PERHAPS IT DIDN'T BLOW OUT. PERHAPS IT JUST JOLTED INTO GEAR AND LANDED, LIKE I WANTED HER TO. THAT WOULD *ALSO* HAVE BROKEN THE HELIX'S CIRCUIT.
LAB 15
YOU MEAN IT JUST HICCUPPED AND SAVED CREATION?! THEN WHY DID IT ARRIVE HERE, NOW, OF ALL PLACES?
LAB 15
BECAUSE I PROGRAMMED HER AND BECAUSE SHE'S REMARKABLY RELIABLE, *ACTUALLY.* NOW BE QUIET AND GET IN...
DOCTOR? I NEARLY FORGOT. THE LAB BOYS FOUND THIS METEOR IN A FIELD NEAR WARMINSTER AND THEY...
DOCTOR? ACE?
WHERE ARE THEY?
UNIT
LAB 15
VWORP! VWORP!

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GOOD WISHES

Thank you for sending me the excellent Marvel Comics interview (**Issue 170**).

With all good wishes,

Jon Pertwee,
London

MADE UP NAME, MADE UP COMMENT

I object strongly to your big wig snobby and elitist view, that any fanzine below *The Frame* standard isn't worth producing. You make quite clear in your fanzine review (**Issue 170**) that you regard more amateur efforts as unworthy of selling. I myself am editor of *Console Rotor*, an amateur A4 fanzine. Admittedly my effort is nothing spectacular but still, in my view it's worthy of some kind of literary audience. I feel that gloss isn't everything; so long as someone has standard typing facilities and some amount of either literary or artistic talent, they should feel free to produce a fanzine, as I don't think talent comes in to the glossy fanzines. All it is is snobby prejudice. Just because fanzines such as *The Frame* or *DWB* and you, the official magazine, can afford to gluttonously 'over produce', doesn't mean your magazines are particularly better. And as for 'talent', well that doesn't come into it. In fact, I think *DWB* and *DWM* lack artistic essence quite considerably and amateur fanzines often have more artistic talent, like *Second Dimension*, *Peking Homunculus* and my own effort. Anyway, all I am saying is that fans with talent should be allowed to use their talents, no matter how tacky the result. Your attitude is elitist, arrogant, typically conservative and hypocritical. What makes you think you have the right to judge fanzines, you don't own 'fandom' you know.

Ian R. Soloman,
Smeghurst,
West Rutlandshire (sic)

If we really though fanzines weren't worth the paper they were printed on, as you seem to imply Ian, then we'd hardly have devote two pages of DWM to them, would we? If your fanzine exists then why not send us a copy so you can prove your worth. By the way, if you're going to be so vociferous about us and fellow fanzines, how about sending us a real address. Or are you really Alpha Centauri?

BLIND EDITOR!

It's interesting that you mentioned Harry Enfield's 'Freddie and Jack' characters in **Issue 170**, Into the Vortex. The housekeeper in the sketches in question is played by Caroline John, alias UNIT's Liz Shaw. Small world, isn't it?

Gillian Moore,
Crosby,
Maryport

Perhaps the politest of several letters to DWM for failing to spot that little 'Beyond the TARDIS' element. Of course, it was a deliberate mistake . . .

RADIO *WHO*

In the unforgivable absence of *Doctor Who* from our television screens, I have an idea for continuing the legend. I greatly enjoyed *Slipback*, the radio serial, and *The Pescatons* record. So why not have a *Doctor Who* radio series broadcast on Radio 5? We even have a load of ready-written stories in the form of Virgin's 'New Adventures'. But how about recalling Colin Baker and Nicola Bryant to record radio adapations of the 'Missing Stories' before the Seventh Doctor and Ace stories arrive?

Although in no way a replacement for new television episodes, it would please fans, bring more listeners to the fledgling radio station, boost Virgin's sales, get the Doctor back on the airwaves (if not the right ones!) and, perhaps, allow BBC Enterprises to make even more money by selling stories on cassette.

So while Television Centre ignores us – Broadcasting House, are you listening?

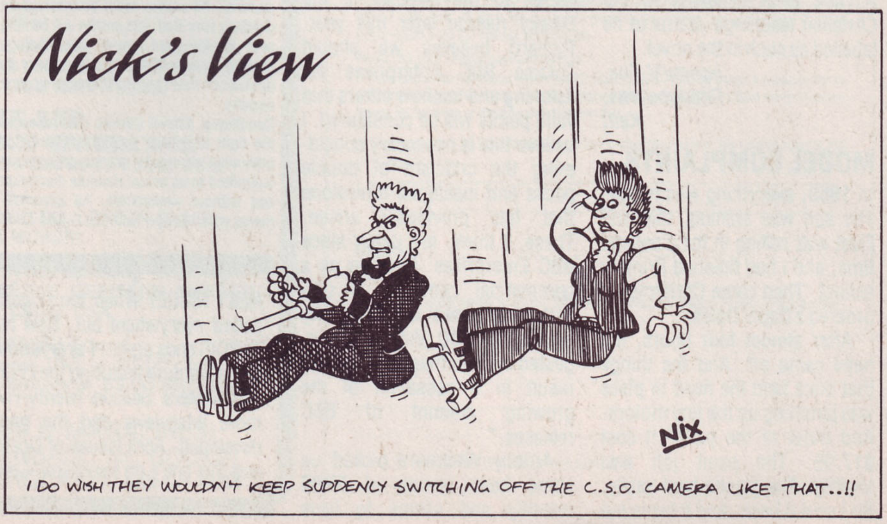
Daniel Parr Ferrs,
Dartmouth,
Devon

How about that? Just what we were rambling about on our letters page. Alterntively, what about Genesis of the Daleks*-style radio adaptations of 'Missing* Doctor Who*' stories, using audio tapes already in existence? Of all the stories ever broadcast as far as we're aware only* The Crusade 1, 2, 4; Galaxy 4*; and half of* The Myth Makers: 3 *are not available as potential releases in this form.*

THE UMBRELLA RE-OPENS

I'm currently studying for my Gold Duke of Edinburgh Award and chose a study of *Doctor Who* as one of the sections. As part of this my brother and I have put together Seventh Doctor and Ace's costumes which we think are pretty good. With this in mind I couldn't help but notice the letter about the Doctor's question mark umbrella in **Issue 169**. Firstly, it's absolutely hopeless trying to make it out of plastic. We tried to cast our own but it wouldn't work without a mould. Next we tried to contact professional makers but they only deal in bulk orders. The next step was ringing round different plastic companies but they said it would cost about £5,000 for an extrusion mould! We then tried to make our own, using a ping pong ball and some modelling clay but to no avail.

Finally we noticed an advertisement in the local paper of a carpenter's firm who make childrens' toys who claimed to make new designs to order. We supplied them with the chosen umbrella and plenty of photos of Sylvester and the umbrella. After a month we got a call to collect it and they'd carved a perfect question mark! After painting it with primer and some high gloss red paint which dried to look like ▶



I DO WISH THEY WOULDN'T KEEP SUDDENLY SWITCHING OFF THE C.S.O. CAMERA LIKE THAT..!!

plastic we had our umbrella. It cost about thirty pounds but the end result was worth it. Our next project is a plywood TARDIS.

Claire Greenaway,
Coxheath,
Maidstone,
Kent

Anyone out there with other ideas on this? On your other queries DWM *is currently unable to run a photograph service. And yes, Sophie does get to read her letters that Starfile answer for her. Magazine binders are still on sale from John Fitton Books and Magazines, who advertise their various services in this very issue!*

CHRISTIAN FEELING!

Having recently read *The Curse of Fenric* I found it be one of the most enjoyable and well written *Doctor Who* novelisations in recent years, but I do have one serious reservation.

As a Christian I consider Mr Briggs' comments upon Christianity in the book to be both offensive and untrue. In particular, his reference on page 153 to Christianity as "the two-thousand-year-old lie" are very insulting. Furthermore, his depiction of Christian belief as evidenced through the thoughts of Mr Wainwright (pages 152-3) demonstrates a lack of understanding of what Christians actually believe. Christianity is more than a belief in "good and sin". It is a faith in Jesus Christ and a commitment to Him and His teachings.

Mr Briggs' proselytisation for New Age philosophy on pages 186-8 of the book also seem to deserve no place in the novel. Indeed, if a Christian were to proffer his own beliefs in this manner, he would probably be accused of being a bigot. Anyone even believing in the Christian teachings seems to be labelled as such in the novel.

Jeremy V. Fox,
Sittingbourne,
Kent

MODEL COMPLAINTS

In 1988, everything was happy. The sun was shining, the First Fleet was rolling in for a second time, and I had finished Primary school. Then came Christmas. I ordered a Dapol Dalek.

After almost four hours, it's head came off. And the thingy that once held the head in place was jamming up the tiny motors. And most of the paint. It cost $17.95. The paint job was shoddy. The plastic bent easily. So I sent it back. And it turns out that it was part of a faulty batch send out just before Christmas, which is very convenient.

That may seem unfair, but read the rest of my letter. I got another one back, after four months or so. Not the type I ordered, but still. This one lasted two days. The eyestalk came off (it was held there by a very suspicious piece of plastic), and surprise, surprise, the gun and sucker followed suit. So I sent it back, this time specifically asking for my money. That was halfway through 1989. I write this letter at the end of January. It really slipped my mind, and I just never bothered to kick up a fuss. That time's over. I see the Dapol adverts. A Green K9? An anorexic Cyberman? A Doctor with a permanent smile? Do we need two Mels? Do we want two Mels? Hoo boy. I can't wait to see the reaction this letter gets.

Andrew Harder,
8 Upper Dawson Road,
Rockhampton,
Australian

WE ALSO HEARD FROM . . .

Several readers congratulating the change of logo – "a dramatically sensible decision" from one reader and "a brave move" from another. **Guy the Zygon and Company** also sent further design tips which we're looking at.

Ian White, who kindly sent Chris Rainbow in New Zealand a copy of *The Daleks' Master Plan: II – The Mutation of Time* after his plea in **Issue 170**. Nice one, Ian. **Richard Atkinson** writes in praise of BBC Video(!) who responded to fans' suggestions that *The Sontaran Experiment* be added to the *Genesis of the Daleks* release later this year. Richard believes we should "praise BBC Enterprises for listening and to show others that valid points will be considered. I believe this is necessary considering the criticism of double packs and incidental omissions that has previously arisen. These, I think, are unfair since BBC Enterprises' function as a commercial company is ultimately to make a profit. Any boycott of BBC Video as suggested in other magazines would result in a cessation of the growing amount of BBC releases."

Antony Whitmore picked up some back issues of **DWM** recently and seems to have enjoyed them and offers some artile suggestions to add to those we're already amassing in our Annual Poll. He's also got a brain-taxing *Who* quiz. If you're interested, send a stamped (any class) s.a.e. and a second class stamp to: 22 Brooklands Way, Redhill, Surrey RH1 2BW.

Raymond Harrer queries the cover dates of the magazine – "Could someone please explain what 20th February has got to do with a magazine that comes out on January 24th with information up to the middle of January?" The cover dates are indicators for British newsagents, Raymond – still our main market, despite growing sales in the US, thanks to Marvel US publicity (but delayed on sale dates, a problem being dealt with as we speak). On 20th February, they're supposed to remove any unsold **DWM Issue 170**'s from their stands (as if they'd have any!), in lieu of the appearance of **DWM Issue 171**. It's as easy as pi . . .

ADDITIONAL INPUT

Issue 171, Naked Video: In case you missed it in our Stop Press last issue, the following stories are *not* available on video in North America: *The Ark in Space*, Spearhead from Space, *Terror of the Zygons* and *The Time Warrior*. The error was due to a mistake in information supplied by CBS Fox in New York, which was corrected just as we went to press.

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Entries 50p per word, cheques/Postal Orders/International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. **PLEASE WRITE YOUR ENTRY CLEARLY**. Send to Jane Smale, DWM Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swop video material. All entries must be received by deadline specified: late entries will be held over to the next issue. Cancellations should be in writing six weeks prior to publication date (second Thursday of each month).

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NEXT ISSUE! When the Doctor last tried to get to Maruthea, he ended everywhere but. Now he isn't trying, so guess where the TARDIS ends up . . . ***Party Animals*** are ready for him! Plus: a special text adventure featuring the Fourth Doctor, Romana and Adric – ***The Pathfinders***. Season Twenty-Five episode guide, Longleat feature, more interviews and the myths created as ***Doctor Who*** has developed. April issues of Doctor Who Magazine are always weird and this one's no exception. Catch it on 18th April!

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who Magazine* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling *only*) to *Doctor Who Magazine* Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 OAA. Please allow 42 days for UK delivery.

DWM Issue 151: Colin Baker cover. Graham Williams interview; The Fall Guys (stuntwork in *Who*, Part 2); South West England Location Guide; Yeti feature; *The Infinity Season* text story; Dalek Continuity; Season Fourteen Episode Guide.

DWM Issue 152: Sylvester McCoy and Dalek cover; *The Tribe of Gum* – exclusive photo feature; The Fall Guys Part Three; *The Ultimate Adventure* – Review and photographs; *Nemesis of the Daleks:* 1 comic strip; Season Fifteen Episode Guide.

DWM Issue 155: Daleks cover; Merchandise Update; Strip (comic strip feature, Part 3 – recent years); David Banks on *The Ultimate Adventure;* Ian Hogg interview: *Nemesis of the Daleks:* 4 comic strip; Season Seventeen Episode Guide.

DWM Issue 160: Jon Pertwee and the Ice Warriors cover and poster; Barry Letts interview; Season Twenty-Six Guide (Part two, *The Curse of Fenric, Survival*); *Train-Flight:* 2 comic strip; Season Twenty-Two Episode Guide.

DWM Issue 163: *The Claws of Axos* cover; Interviews – Russell Enoch (William Russell), Terrance Dicks and Elisabeth Sladen; *Doctor Who* in New Zealand feature; *The Two Doctors* recording feature, Part One; *Teenage Kicks* text story; Longleat Exhibition feature and photographs; Season Twenty-Five Episode Guide.

DWM Issue 164: *The Keeper of Traken* cover; John Nathan-Turner, Philip Madoc interviews; *The Terror of the Autons* Part One; *The Two Doctors* recording feature Part Two; Strip: *Fellow Travellers:* 1 by Andrew Cartmel and Arthur Ranson; Season Twenty-Six Episode Guide

DWM Issue 165: Katy Manning cover; *The Terror of the Autons* archive Part Two; Katy Manning, Video TX designer Dave Chapman interviews; Foreign Locations Guide; Strip: *Fellow Travellers:* 2.

DWM Issue 166: Nicola Bryant cover; Graham Williams tribute; ex-producer Derrick Sherwin, Nicola Bryant interviews; *Fellow Travellers:* 3; Making *Mawdryn Undead* feature.

DWM Issue 167: Fifty two page merchandise special: free Abslom Daak Flexi-Disc. *An Unearthly Child* director Waris Hussein, story musicians, books editor Peter Darvill-Evans, former *Who* licensing executive Julie Dixon interviews, plus material from Anthony Read, Lalla Ward and Mary Tamm in a sepcial tribute to former Producer Graham William's. Strip: *Darkness, Falling* by Dan Abnett, Lee Sullivan and Mark Farmer, plus the first week of our proposed *Doctor Who* newspaper strip.

DWM Issue 168: Forty-Four pages including London Location Guide and director Paul Bernard, script editor Anthony Read interviews. Plus The Doctor in Holland, Davros Brief Encounter by Paul Cornell and *Distractions* by Abnett, Sullivan and Farmer. Plus the second week of the proposed newspaper strip.

DWM Issue 169: *The Mark of Mandragora* begins by Abnett, Sullivan and Farmer! Johnny Byrne and Carl Forgione interviews, 1990 in review, Those *Radio Times* (Troughton), Brief Encounter (Ian and the Seventh Doctor) plus Quinn and Howett on the year to come.

DWM Issue 170: *The Guardians of Prophecy* lost story archive, Jon Pertwee and Ian Stuart Black interviews. *The Mark of Mandragora:* 2 by Abnett, Sullivan and Farmer plus *Search out Space* special feature.

Issue 17: BBC Video Special including checklist on releases to date, *Doctor Who* music list, *The Aztecs* background feature, Wendy Padbury and Tomek Bork interviews. *The Mark of Mandragora: 3* by Abnett, Sullivan and Farmer plus Brief Encounter by Michael Bonner, art by Richard Elson.

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.... Issue 172

MATRIX DATA BANK

Andrew Pixley answers your queries on the series . . .

A query on merchandise from **Francis Cave** of Co. Wicklow in Ireland who wants to know about two items in his collection. The first is a colour artwork jigsaw featuring the Daleks and Colin Baker. It's one of a set of two 200 piece jigsaws issued by Arrow Puzzles in 1984 for about £2.50. The first (5333.20) features Davros, Peri, the Doctor and at least two different forms of Dalek. The second (5333.21) has Colin Baker's Doctor greeting a friendly little robot whilst a green monster creeps up behind the TARDIS. Dimensions: 275mm × 220mm.

The second item is *The Dalek Outer Space Book* which is by Terry Nation and Brad Ashton and features Sara Kingdom but does not feature a publication date. This was the third gift book about the Daleks from Souvenir Press Limited and was published in September 1966 at a price of 10/6 (52½p to you guv'). The first two books were *The Dalek Book* and *The Dalek World* Book. This should also answer a query about the same item from **Mark Johnson** of Sheffield. Sara Kingdom is featured as she was one of the proposed characters in the US film series *The Daleks* which would concern the exploits of an anti-Dalek force, including the android character of Mark Seven.

NAME THAT FACE

Names are on the agenda for **Christopher Springate** of Stockport who wants to know if John Lee who played Alydon in the first Dalek serial is John Lee who played a factory owner in *Prisoner: Cell Block H*, as well as other Aussie shows. Not being a devotee of Antipodean exploits I don't know, do we have any readers down under who can help?

Chris' other questions are simpler. Are the directors Michael Briant and Michael E. Briant the same person? Yes. Which stories has he directed? *Colony in Space, The Sea Devils, The Green Death, Death to the Daleks, Revenge of the Cybermen* and *The Robots of Death*. And finally, could we print a list of directors who have directed the most *Doctor Who* serials? Well, bearing in mind that some serials have more than one director, Christopher Barry has worked on ten stories, Douglas Camfield handled nine, David Maloney oversaw eight and then coming in six apiece are Derek Martinus, Barry Letts, Michael E. Briant, Pennant Roberts (including *Shada*), Peter Moffatt and Ron Jones.

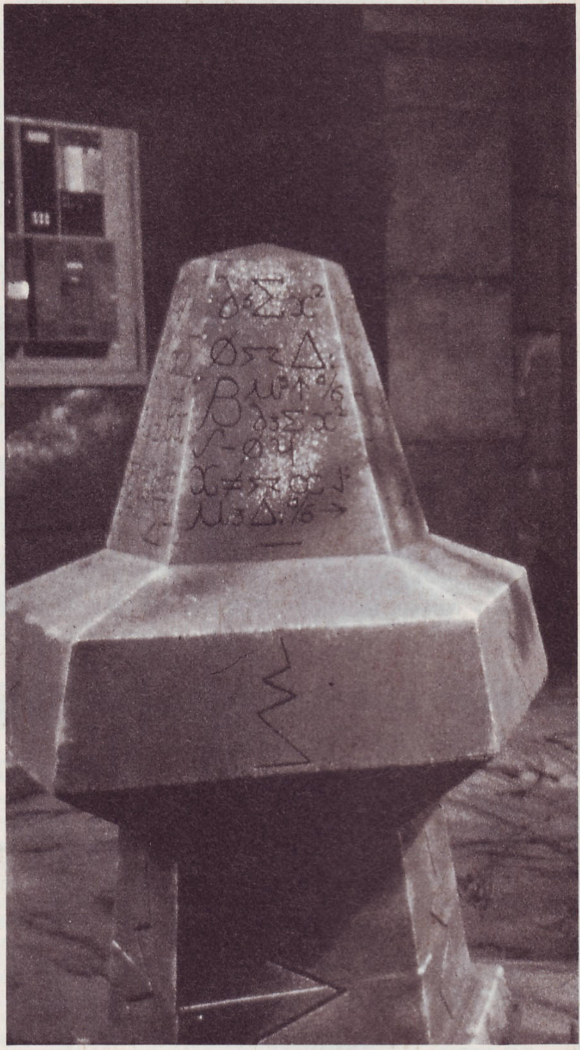
ODD FACES

Tim Hawkins of Bristol has bought a copy of *The Brain of Morbius* and is curious about the other faces shown during the mind battle after that of William Hartnell. Was this the first Doctor, or is he now in his eleventh incarnation: It's never specified in the serial who these faces belong to, and indeed it was the intention of the production team at the time to have these as other faces of the Doctor. However, since in other serials (such as *The Three Doctors*) the Hartnell Doctor is referred to as the earliest it would be better to assume that they are images of Morbius – who did lose the contest after all! For those who are interested, the faces belong to (in order) George Gallacio, Robert Holmes, Graeme Harper, Douglas Camfield, Philip Hinchcliffe, Christopher Baker, Robert Banks Stewart and Christopher Barry.

Tim also asks how the Daleks could have civil war in the future on Skaro in *The Evil of the Daleks* when it's blown up in 1963 at the end of *Remembrance of the Daleks*. Who knows? It's another continuity error where logic was waved in favour of storyline and effects.

WHERE DID HE GO?

David Scott of Hatfield has also been buying videos – in his case *The Mind Robber* – and he's a little concerned about what happened to the Master at the end of the serial. Was he returned to the TARDIS with the Doctor, Jamie and Zoe and taken home in the next story? I'm afraid not. *The Invasion* Episode One follows directly on with the TARDIS reforming and the travellers coming to in the control room with the Master nowhere in sight. It can only be hoped that the author of *The Adventures of Captain Jack Harkaway* was returned to his desk at Ensign Magazine on the hot summer's afternoon in 1926, as the Doctor suggests.



MATHEMATICAL FORMULA

Eagle-eyed **Chris Shaw** of Adlington has noted that the mathematical formula given as the Doctor's name in the Piccolo Books edition of *The Making of Doctor Who* turns up on the stone monument that the Doctors find in the tomb of Rassilon in *The Five Doctors*. What is the reason behind this? This is the only time that the symbols have ever appeared in the series and in that context have never been defined as the Doctor's name. They appear because the designer for the serial, Malcolm Thornton, had been given a copy of the book by John Nathan-Turner for reference . . . and had by accident included them on the stonework.

THOSE *Radio Times*

Brian J. Robb continues his occasional look at *Doctor Who* in the *Radio Times* with the Jon Pertwee years . . .

"WHO?" screamed the letters on the cover, under a full colour picture of an enigmatic man with an earnest stare, enveloped in an opera cape. "Jon Pertwee, that's Dr Who!".

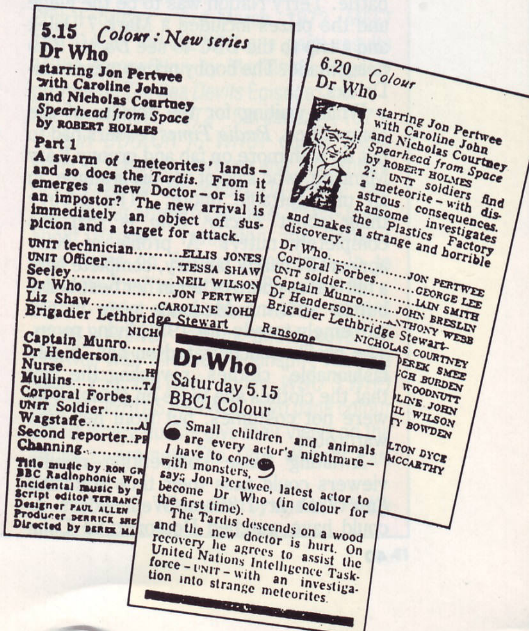
Welcome to 1970 said the *Radio Times*, highlighting alongside *Doctor Who* that other perennial BBC favourite, *Val Doonican*. On the pages chronicling the opening weeks of the brand new decade on BBC Television the new man playing Doctor Who commented: "Small children and animals are every actor's nightmare – I have to cope with monsters!"

Despite the colour cover photo *Doctor Who* had very little other promotion in the issue of the *Radio Times* covering the first week of January 1970. The series was buried in the flood of information on the many other new series starting the decade off, many of them in colour for the first time. There was no article introducing this mysterious Doctor or telling the viewer what to expect over the first few weeks of the new Doctor's life. Instead readers discovered what Jon Pertwee, a comic actor who just happened to be the new Dr Who, got up to on holiday. For the record, the Pertwee family went to Ibiza.

At the very end of January, we finally found out something about Jon Pertwee's approach to the role of Doctor Who. In a brief interview he admits to having watched the series, now seven years old, on only one or two occasions. With no preconceived ideas of how to play the role of this enigmatic time-traveller from a distant planet, Pertwee was very much open to suggestions from his producer and drew on his own life and acting experience. The costume, he claims, was based on his own grandfather's clothes. The main focus of concern in this feature, however, was not the new face in the TARDIS, but a little yellow roadster the Doctor had taken to driving around England, where he was now trapped. After marvelling over the amazing capabilities of this car named Bessie the feature spoiled it all by revealing that it was, in fact, a customised Ford Popular.

With the longer stories that dominated Pertwee's time as the Doctor, the coverage in the *Radio Times* (now costing 9p!) was reduced, there being fewer new stories on which to hook articles. Despite the reduction of coverage, what there was was very innovative and imaginative compared with the regular new story introductions of the past. Employing Frank Bellamy's artwork to promote the series was a new departure for the Radio Times, one which was very successful. Not only was his work used to promote each new episode as it debuted (up to *The Green Death*), but even on re-runs such as omnibus showing of *The Dæmons* and *The Sea Devils*, and repeat showings of *Genesis of the Daleks, The Planet of Evil* and *Spearhead From Space*.

The actual feature articles during this time moved towards behind-the-scenes coverge of the series, beginning with a major feature interviewing all the principals from the production team (See *Those Radio Times,* **DWM 161**). Deirdre MacDonald's article was an invitation to "meet the makers and the monsters of *Doctor Who*". The piece went to great pains to point out the series was in fact good for your children, concluding "One professional child guidance expert said of the *Doctor Who* series, 'It releases a child's aggressive impulses and is essentially moral, because right triumphs over might. When Dr Who defends the human race ▶



5.15 *Colour : New series*
Dr Who
starring Jon Pertwee
with Caroline John
and Nicholas Courtney
Spearhead from Space
by ROBERT HOLMES

Part 1
A swarm of 'meteorites' lands – and so does the *Tardis*. From it emerges a new Doctor – or is it an impostor? The new arrival is immediately an object of suspicion and a target for attack.

UNIT technician..........ELLIS JONES
UNIT Officer..............TESSA SHAW
Seeley.......................NEIL WILSON
Dr Who......................JON PERTWEE
Liz Shaw....................CAROLINE JOHN
Brigadier Lethbridge Stewart
NICH
Captain Munro......
Dr Henderson.......
Nurse..................H
Mullins.................T
Corporal Forbes....
UNIT Soldier.........
Wagstaffe............AI
Second reporter..PE
Channing..........
Title music by RON GR
BBC Radiophonic Wo
Incidental music by
Script editor TERRANC
Designer PAUL ALLEN
Producer DERRICK SHE
Directed by DEREK MA

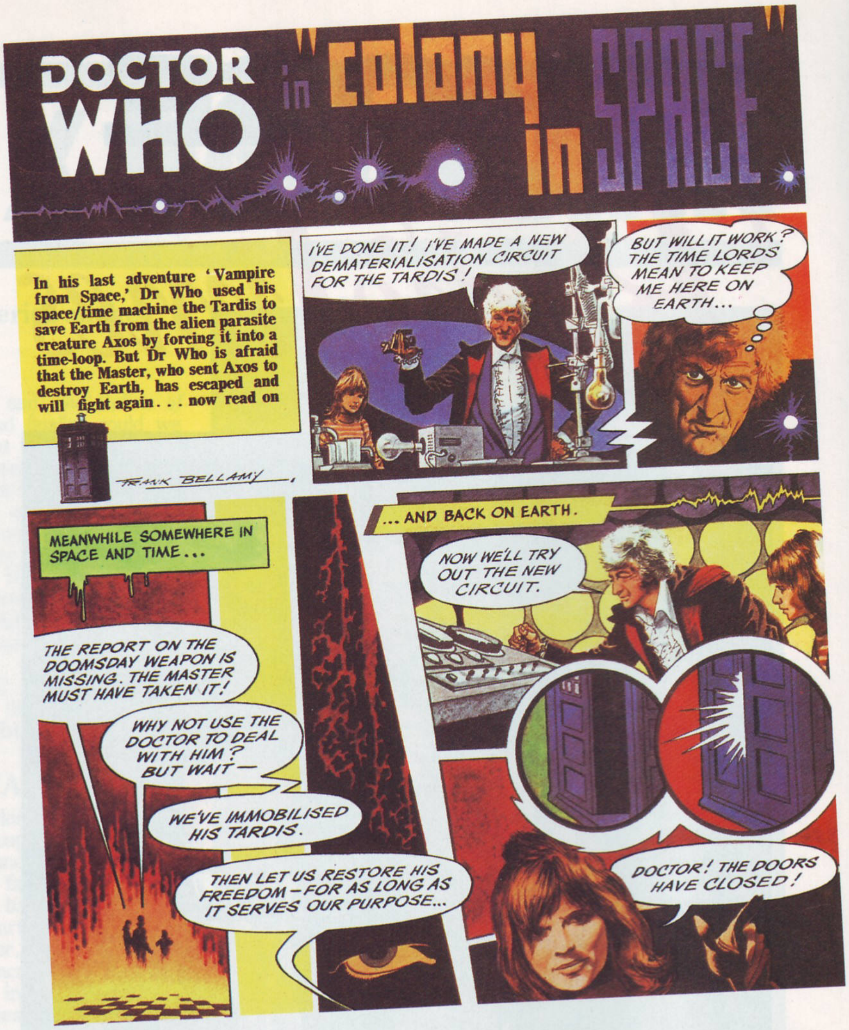
6.20 *Colour*
Dr Who
starring Jon Pertwee
with Caroline John
and Nicholas Courtney
Spearhead from Space
by ROBERT HOLMES
2: UNIT soldiers find a meteorite – with disastrous consequences. Ransome investigates the Plastics Factory and makes a strange and horrible discovery.

Dr Who....................JON PERTWEE
Corporal Forbes.........GEORGE LEE
UNIT soldier..............IAIN SMITH
Captain Munro...........JOHN BRESLIN
Dr Henderson.........ANTHONY WEBB
Brigadier Lethbridge Stewart
NICHOLAS COURTNEY
Ransome
EREK SMEE
GH BURDEN
WOODNUTT
LINE JOHN
IL WILSON
Y BOWDEN
LTON DYCE
MCCARTHY

Dr Who
Saturday 5.15
BBC1 Colour

"Small children and animals are every actor's nightmare – *I have to cope with monsters,*" says Jon Pertwee, latest actor to become Dr Who (in colour for the first time).

The Tardis descends on a wood and the new doctor is hurt. On recovery he agrees to assist the United Nations Intelligence Taskforce – UNIT – with an investigation into strange meteorites.


DOCTOR WHO in "Colony in SPACE"
In his last adventure 'Vampire from Space,' Dr Who used his space/time machine the Tardis to save Earth from the alien parasite creature Axos by forcing it into a time-loop. But Dr Who is afraid that the Master, who sent Axos to destroy Earth, has escaped and will fight again . . . now read on
FRANK BELLAMY
I'VE DONE IT! I'VE MADE A NEW DEMATERIALISATION CIRCUIT FOR THE TARDIS!
BUT WILL IT WORK? THE TIME LORDS MEAN TO KEEP ME HERE ON EARTH...
MEANWHILE SOMEWHERE IN SPACE AND TIME...
THE REPORT ON THE DOOMSDAY WEAPON IS MISSING. THE MASTER MUST HAVE TAKEN IT!
WHY NOT USE THE DOCTOR TO DEAL WITH HIM? BUT WAIT—
WE'VE IMMOBILISED HIS TARDIS.
THEN LET US RESTORE HIS FREEDOM—FOR AS LONG AS IT SERVES OUR PURPOSE...
... AND BACK ON EARTH.
NOW WE'LL TRY OUT THE NEW CIRCUIT.
DOCTOR! THE DOORS HAVE CLOSED!

against horrors, he tends to do it with brains, not brawn'." So there!

This trend in factual features continued through 1971, concentrating on the people appearing in the show, both regulars and guest stars. The 2-8 January issue trumpeted that *Doctor Who* was back for its "eighth incredible year", complete with a few changes to the personnel. Inside writer Giles Poole introduced the new team, including Barry Letts, Roger Delgado (who had tried three times previously for parts in *Doctor Who*) and Katy Manning, described as "tiny, 21 and VERY 1971"! Nick Courtney and Jon Pertwee also featured. Throughout the year the coverage took a similar vein. The *Radio Times* People column featured actor Bernard Holley in March, who apparently starred in the series as an "Axon Man". *Colony in Space* was well promoted with Bellamy's art and the programme was no doubt helped in the popularity stakes with a time shift from 5.15 to 6.10pm. The same article quotes Douglas Camfield as saying that *Doctor Who* is "technically the most difficult show on television."

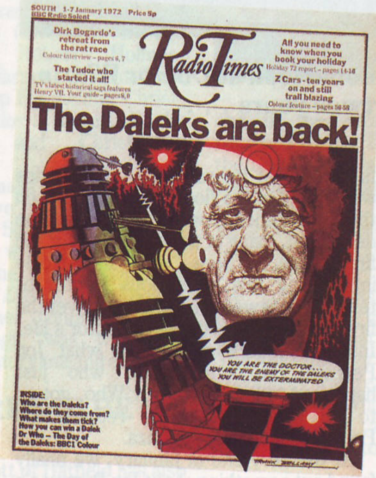
To promote *The Dæmons* in June, the People column featured Katy Manning, described as a "junior Diana Rigg". The season then ended, to be replaced by Wimbledon and a series of Westerns. The letters pages throughout the year had concentrated not on the new *Doctor Who*, but on a controversy generated by *Doomwatch* and on calls for the first season of the then fairly new *Star Trek* to be repeated.

Doctor Who hit the front page of the *Radio Times* again in January 1971 (price now reduced to 5p!) with a wonderful piece of Bellamy art promoting *Day of the Daleks*, with the cover line: "Who are the Daleks? Where do they come from? What makes them tick? How you can win a Dalek!" The competition inside invited readers to write their own *Doctor Who* adventure, continuing from a comic strip introduction published in the *Radio Times*. The introduction told of a battle between the Daleks and a "Defender Task Force" on the planet Destron. The readers had to produce a four hundred word continuation of the tale, complete with a new monster for the Doctor to battle. Terry Nation was to be the judge and the prizes included a Mark 7 Dalek and a trip to the BBC to see *Doctor Who* being made. The booby prizes were mini-Daleks.

While waiting for the results of the competition, *Radio Times* readers had to put up with more on fab and groovy Katy Manning, who said of the programme, in an unforgettable quote: "The groovy thing about *Doctor Who* is that it's completely nutty!" A profile of Katy appeared in early January, complete with a full colour photo of her in her best belly-button showing Madonna pose in her extremely trendy (for 1971) living room. The profile concentrated on her "highly fashionable" clothes, revealing the fact that the clothes she wore on *Doctor Who* were not costumes, but from her own wardrobe!

Awaiting those competition results viewers could pass their time watching *Star Trek* at 7.25 on Wednesdays or could have watched Doctor-to-be Colin Baker as Major Franye in *The Moonstone*, on BBC2 on Sunday evenings. Meanwhile, *Radio Times* readers discovered that Jon Pertwee collects "ancient relics" in an article on famous personalities and their collections.

Finally the Dalek winners were announced – out of 7000 entries, class 1M, under 10s, from Balgowan Primary School in Kent, had won the competition! That excitement over, the *Radio Times* fell back on it's old favourite – a feature on Katy Manning! This time it was the "My Choice" article in which a tv personality recounted the television they watched. Katy's choices were *Tom and Jerry* and *Horizon*! She also admitted: "I just dig TV". Did she really speak like that? A few issues later Henry Livings, a commentator on *Our Band*, selected his favourite tv shows: "I'll watch *Doctor Who – The Green Death*, Katy Manning, she of the navel. The whole house goes quiet, even the dog."


SOUTH 1-7 January 1972 Price 5p
BBC Radio Solent

Dirk Bogarde's retreat from the rat race
Colour interview – pages 6, 7

The Tudor who started it all!
TV's latest historical saga features Henry VII. Your guide – pages 8, 9

Radio Times

All you need to know when you book your holiday
Holiday 72 report – pages 14-16

Z Cars – ten years on and still trail blazing
Colour feature – pages 56-58

The Daleks are back!

INSIDE:
Who are the Daleks?
Where do they come from?
What makes them tick?
How you can win a Dalek
Dr Who – The Day of the Daleks: BBC1 Colour

YOU ARE THE DOCTOR... YOU ARE THE ENEMY OF THE DALEKS YOU WILL BE EXTERMINATED
FRANK BELLAMY

Frank Bellamy's work for the *Radio Times* brought a new dimension to the *Doctor Who* coverage.

The tenth anniversary of a programme originally not expected to run for more than thirteen weeks is bound to be a cause for celebration, and the *Radio Times* went to town in 1973. Not only was there a special magazine solely devoted to the programme but the series was once more on the *Radio Times* front cover with not one, but three Doctors. "Which Doctor is Who?" ran the cover tag line, over a wonderfully atomospheric photograph of the three Doctors in the first issue of 1973. Inside, Michael Wynn Jones interviewed all three Doctors and spoke to Carole Ann Ford, Frazer Hines and the ubiquitous Katy Manning. In the feature the idea that different actors could play the same character still provokes amazement of a kind not

encountered today when characters in major soap operas regularly change their appearances, without the convenient plot point of regenerations! In the interview Hartnell reveals that he was optimistic about the programme's long term survival, although he did think five years would be a good run. All three actors confirmed they believe in life on other planets. The accompanying photograph displayed a possible inspiration for Sylvester McCoy's penchant for question marks – Katy Manning sports a jumper emblazoned with a central yellow question mark.

At the end of the year Jon Pertwee was on the cover of the *Radio Times* again – this time accompanied by Michael Parkinson, singer Paul Jones and his son. The hook of the feature inside was to interview several famous *Doctor Who* addicts, beginning with Michael Parkinson who described the series as "well made hokum". He continued: "The Daleks always seemed rather harmless to me. People who get their knickers in a twist about *Doctor Who* having a bad influence are just being ridiculous. With Jon Pertwee, I sense he's sending the whole thing up. There's no reason why it shouldn't go on forever."

The other interviewees were Matthew Jones, son of Paul, then aged ten and Vanessa Miles, sister of actress Sara. Matthew had a curious way of describing Jon Pertwee's *Doctor*: "I like this Doctor Who as he's half in the world and half out of it." Being Paul Jones' son of course, young Matthew took a keen interest in music, particularly the *Who* theme: "The funny thing is, you can't copy it. I've tried humming it, but it doesn't work." He also felt, "Probably *Doctor Who* will go on forever." Then added, as an afterthought, "It's good enough, isn't it?" Vanessa agreed: "It's part and parcel of the weekend and I can see *Doctor Who* ploughing on forever."

Into January 1974 the *Radio Times* was publishing emergency issues, containing just listings and no features due to a paper shortage and industrial unrest, hence the price fluctuations during the early Seventies. However, the letters pages during this time contained several references to the series. P. Yorke from Ipswich asked for the series to be repeated as it was only on for six months of the year, while both R.L. Howard and Martin Browne (aged ten) had complaints about the series' monsters. "Being an avid fan of *Doctor Who* who never misses an episode," began R.L. Howard, "I must write to complain about the pathetic monsters that appear in the series. Whatever happened to the Cybermen, the Yeti and the Ice Warriors, all believable and realistically portrayed?." Martin Browne complained about too many Daleks: "When you have too much of something it's boring."

Producer Barry Letts took time out to respond to these criticisms. He claimed the series was experimenting with some new monsters in an attempt to avoid the 'man-in-a-suit' syndrome, including the Drashig. "Obviously some experiments are more successful than others. Mr Howard will, I hope, be happy to know that the Ice Warriors will be back in *The Master of Peladon* (sic). And we are planning a Cyberman adventure for 1975." Whether *The Master of Peladon* was a working title or a *Radio Times* misprint, you'll have to guess. There was also a letter from 15-year-old Glaswegian Peter Capaldi (now a well known actor) congratulating the *Radio Times* on the *Doctor Who* tenth anniversary special and suggesting: "in 15 years time you should publish another special to celebrate 25 years of wandering in time with the Doctor."

At the end of Jon Pertwee's time, there was no special coverage in the *Radio Times*. No mention of regeneration, just a slightly longer than usual billing for *Planet of the Spiders* and the comment that it was, "the most dangerous adventure of his life." Another era in the programmes history, probably the best for coverage in the *Radio Times*, had drawn to a quiet close.

DOCTOR WHO COVERAGE IN RADIO TIMES

The following list continues to attempt to catalogue all sizeable (i.e. quarter of a page or greater) items appearing about *Doctor Who* in *Radio Times* from 1963 to date. This excludes letters and associated comment on the show. It should also be noted that regional variations occurred across the country. Titles of covers and articles are given, with authors where known.

3rd – 9th January, 1970. *WHO? JON PERTWEE, THAT'S DR. WHO* colour cover of Pertwee promoting *Spearhead from Space* Episode 1.

31st January – 6th February, 1970. *TWO EDWARDIAN CHASIS:* two thirds page article by Roger Baker about Bessie's introduction in *Doctor Who and the Silurians* Episode 1.

9th – 15th May, 1970. *DR. WHO'S WHO'S WHO:* four page colour article about the production of the series by Deidre Macdonald promoting *Inferno* Episode 1.

13th – 19th June, 1970. *Radio Times Favourite No. 4: JON PERTWEE – DR WHO:* colour pin up page promoting *Inferno* Episode 6.

2nd – 8th January, 1971. *DOCTOR WHO in TERROR OF THE AUTONS* colour photo cover of regulars and Master. *DR. WHO V. THE MASTER:* half page article by Giles Poole introducing Roger Delgado in *Terror of the Autons* Episode One.

13th – 19th March, 1971. *THAT GOLDEN FEELING:* quarter page article about Bernard Holley promoting *The Claws of Axos* Episode One.

10th – 16th April, 1971. *DOCTOR WHO in COLONY IN SPACE:* three page colour comic strip by Frank Bellamy with article by Russell Miller previewing *Colony in Space* Episode One.

29th May – 4th June, 1971. *DOCTOR, DOCTOR. . .:* third page article about Katy Manning promoting *The Dæmons* Episode Two.

1st – 7th January, 1972. *THE DALEKS ARE BACK!* colour art cover by Frank Bellamy of Pertwee and Daleks. *WRITE YOUR OWN DR. WHO ADVENTURE:* one page article and competition promoting *Day of the Daleks* Episode One.

8th – 14th January, 1972. *I AM MYSELF AS JO: SCATTY, MESSY AND VERY HAPPY:* one page colour article by Deidre Macdonald about Katy Manning promoting *Day of the Daleks* Episode Two.

26th February – 3rd March, 1972. *MEET THE DALEK WINNERS!:* one page results of the competition by Madeleine Kingsley promoting *The Sea Devils* Episode One.

30th December, 1972 – 5th January, 1973. *WHICH DOCTOR IS WHO?* colour photo cover of Hartnell, Pertwee and Troughton. *BELIEVING IN THE MAGIC OF SPACE:* two page colour article by Michael Wynn-Jones about Hartnell, Troughton and Pertwee plus items on Susan, Jamie and Jo to promote *The Three Doctors* Episode One.

15th – 21st December, 1973. *WHO'S YOUR FRIEND?* colour photo cover of Pertwee with Michael Parkinson, Vanessa Miles, Paul and David Jones. *WHO'S WHO AMONG WHO'S FRIENDS:* two page colour article where guests give their views on the series to promote *The Time Warrior* Part One.

Compiled by Andrew Pixley

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